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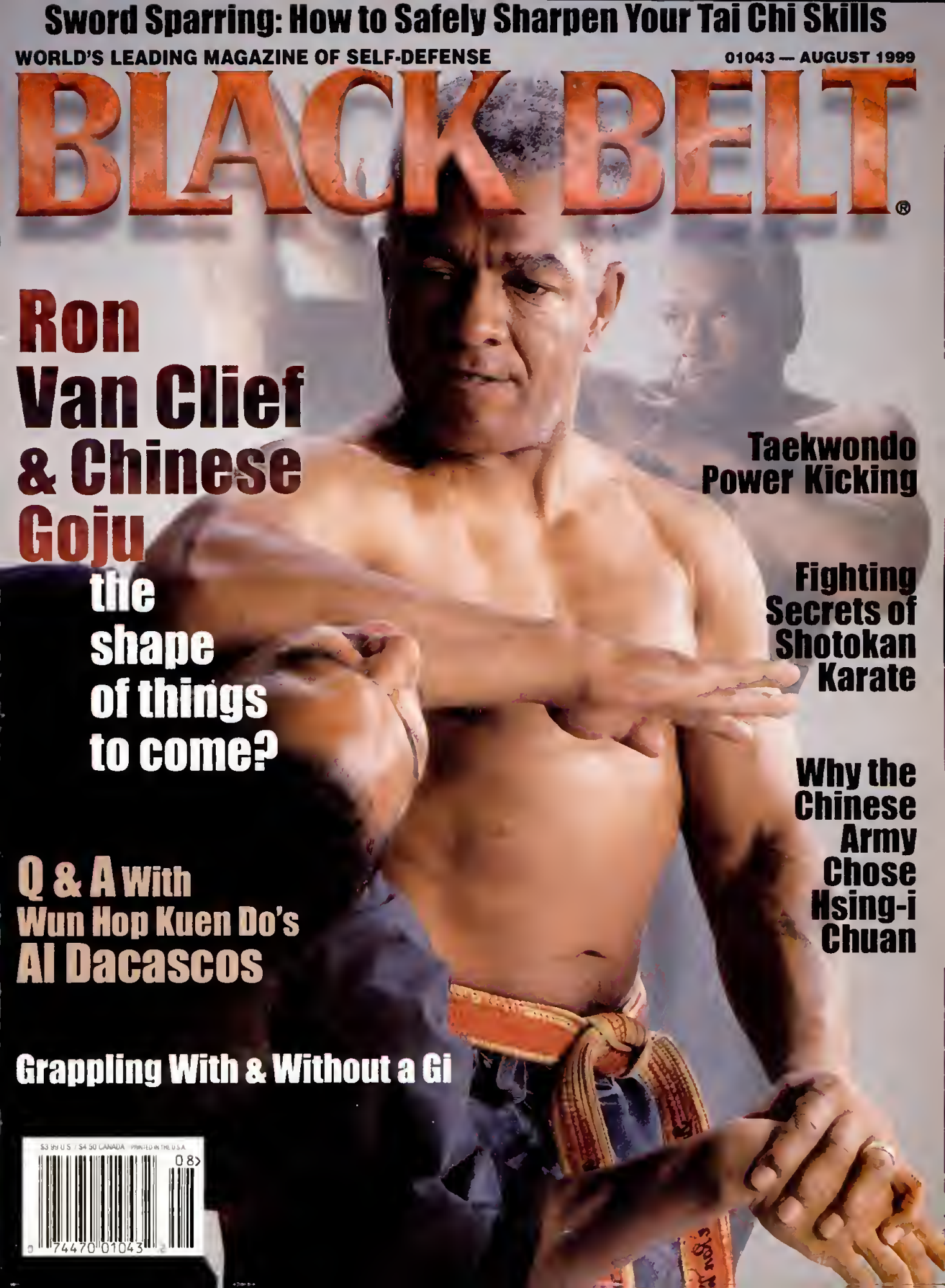

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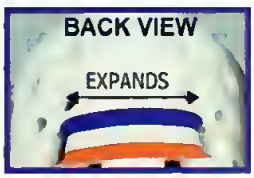

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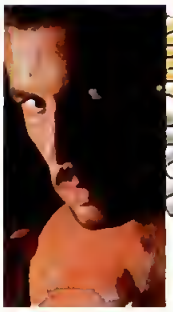

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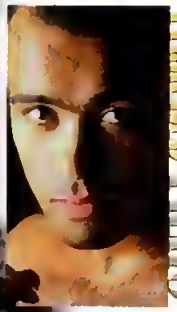

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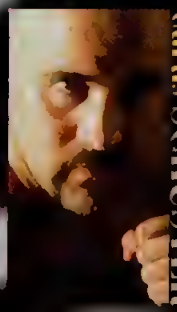

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About the cover: *Chinese-goju* stylist Ron Van Clief delivers an elbow strike to the jaw of his son, Ron Van Clief Jr. Debbie Brown designed the cover, and Doug Churchill shot the photos.

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editorial

How Big is Your Collection?

Every day my daughter comes home from school with a pocket full of rocks. She doesn't know what kind of rocks they are, what they're called or where they come from; she just likes collecting rocks. After she's picked them up, looked at them and said, "Oh, cool!" she puts them in her pocket and forgets about them until laundry day, when the dryer starts clanking. Is she a geologist? No, she just collects rocks.

So, are you a martial artist, or do you just collect techniques? Do you understand the techniques, where they come from, why you're doing them and where you would apply each one? Can you demonstrate them to someone who knows less than you so that person can make them work? Or ere you just memorizing which "hand wave" you have to demonstrate for your next test? Does your dryer clank every time you wash your *gi* (uniform)?

There are two kinds of people: those who want to leern and those who want to collect. I know because I've been both types. Maybe you know some "collectors," too. They are the ones who want to do every technique once. "OK. I've got that one. What's next?" they say. "I've already passed that; I don't need to go over it," they say.

They're in a hurry. If 35 techniques ere required for their next rank, they want to be showed those 35 techniques and nothing else. They don't care if their technique is sloppy or won't really work on an uncooperative partner. Collectors usually get impatient when someone else in the class asks a question and slows things down. They'll miss an explanation of the finer points because they're trying to move on.

The "learners" are usually more patient. When they experience difficulty with a technique, they don't blame the technique. They say, "Why can't I make this work? Show me." They don't say, "I would never do this on the street anyway!" I've dismissed a technique or two myself over the years, only to realize later that I was doing it wrong, but since it wouldn't fit in my pocket I threw it back onto the playground.

The learners eventually understand the principles and recognize the patterns. They will notice, for example, that every side-collar grab is a push, that every push is a pointing finger, that every pointing finger is a punch, and that every punch is some poor guy giving you his hand to break. The most boring technique can bring a revelation. The learners will figure out how to adapt a technique so they can make it work on anyone with or without that person's cooperation. The learners can probably bore you to tears explaining a technique in detail; hopefully they won't do it very often.

We've all got a little collector in us, and if you just want to collect techniques, that's fine. Your instructors and training partners will spot you eventually and leave you alone. You'll either outgrow it and start to learn, or eventually get your black belt and go away. Collectors won't stick around once they have to teach all that stuff they don't remember or understand. Besides, since they don't understend the principles, they won't be able to handle it. To them, it's all new territory. When you think about it, collecting is a boring way to learn the martial arts. How could you possibly keep coming back year after year just to memorize stuff you don't understand? It's much easier to get your black belt and find some excuse to go away. After ell, you can spend the rest of your life telling people, "Yep! I'm a black belt." Most people will never ask to see anything, and there's no yearly renewal to keep your rank. If you don't plan to teach, why not collect?

If you've spotted some collector tendencies in yourself and you don't like them, what do you do? Pay attention. Watch the rest of the class. I discover many of my own mistakes while watching other people make them; sometimes I even showed them how to do it wrong back in my collector days.

Most importantly, slow down. If you plan to do the martial arts for a long time, what's the hurry? If you cram for a test today, you'll just have to go back and learn it for real someday when you start teaching. The best part of the martial arts is passing on the knowledge you've gained, however modest it may be. Every technique you learn today is one that you will be showing to someone else tomorrow. Someone's life may depend on your knowing how to perform, explain and teach those techniques. You owe it to that person—and even to your current training partners—to do it right. That someone you're teaching might even be your daughter. Just make her empty her pockets before class.

—William Jackson

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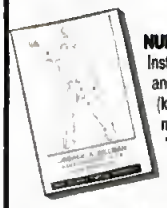

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letters

FightSport, High Risk Are No. 1

I picked up a copy of *Black Belt* a few months ago when I heard that Stephen Quadros had started writing the FightSport column. I am aware of "*Sifu* Q's" reputation and have always found his writing for *Ring Report* on the World Wide Web to be entertaining and educational.

Not only did I enjoy FightSport, but I was also pleasantly surprised to find several articles that focused on reality-based fighting topics. The June 1999 issue, for example, featured a great High Risk column that stated what I have heard so many times from old street fighters and veterans: If you get in a knife fight, you're going to get cut so get the hell out of there. Don't try to use that fancy wrist lock you learned in class.

I have thoroughly enjoyed the past several issues of *Black Belt*. I'm glad to see it moving in this direction. Thank you for producing such a fun and informative magazine. And again, FightSport rules!

Jonathan Kalvin
Columbus, OH

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letters

Can Kickboxing Be Saved?

On May 8, 1999 I watched a kickboxing match in which Dennis Alexio fought Anthony Elmore. I was reluctant to purchase tickets because Alexio's opponents have been average at best and pathetic at worst. However, I am a sucker for the sport, so I spent my hard-earned money knowing that the fight might be disappointing. (In case no one remembers, Elmore was a kickboxing champion during the 1980s who had adequate skills but was never was a great fighter.) I thought the fight might be somewhat interesting, but it wasn't. Alexio dominated Elmore, and in my view he carried his older and out-of-shape opponent for 12 rounds only to knock him out before the time expired.

If things don't change within the next few years, time may be expiring in North America for the sport called kickboxing. Sure, there will be minor clubs and minor fights, but it will be a sport that's always hobbling on one leg and begging for an audience to watch poorly trained men who will probably not even know that a technique called a side kick even exists.

> *"The sport is declining fast in America, and ex-champions and warriors like Don Wilson are re-entering the ring on wobbly legs hoping they can revitalize a dying art."*

Because of recent articles about fighters like Rick Roufus and columns by Bill Wallace, questions are being asked about the glut of title organizations and lack of quality fighters in the United States. The sport is declining fast in America, and ex-champions and warriors like Don Wilson are re-entering the

Continued on page 42

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UFC Seeks Sanctioning in Nevada

LAS VEGAS—At a recent meeting between SEG Sports Corporation, which produces the Ultimate Fighting Championships (UFC), and members of the Nevada State Athletic Commission, it was mutually agreed that the commission would form a special committee to attend an upcoming UFC event and witness the sport firsthand as soon as possible. It is anticipated that the committee will attend a UFC event planned for July 1999 so it can see how the UFC's rules and regulations—as outlined by the sport's governing body, the Mixed Martial Arts Council—are being enforced, as well as how the medical practices and procedures are carried out. All parties anticipate that shortly thereafter a special meeting of the Nevada State Athletic Commission will be held to consider sanctioning the UFC in Nevada.

"We are extremely happy to be working in cooperation with the Nevada State Athletic Commission," said Robert Meyrowitz, SEG president and executive producer of the UFC. "We believe that the closer they look at how we conduct our sport, the better we will look in their eyes. We also recognize that the Nevada State Athletic Commission has a tough job on their hands, and they take their responsibilities seriously. We appreciate the opportunity to present our case and to know that it will be considered with diligence and care. We're also confident that this is a beginning step to bringing UFC events

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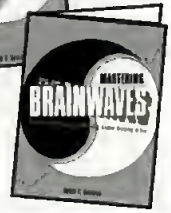

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to the state of Nevada."

Launched in 1993, the UFC created the fastest-growing category on pay-per-view television: mixed-martial arts competition. The concept of a mixed-discipline event is based on established events that have taken place safely in Europe, Japan and South America for decades. In addition to reaching millions of homes in the United States, the UFC competitions are broadcast to Great Britain, Spain, France, China, Mexico and various nations in South America.

Van Damme Movie Goes Straight to Video

HOLLYWOOD, CA—Martial arts movie star Jean-Claude Van Damme recently starred in *Legionnaire*, which reportedly cost $35 million to produce. The movie will bypass theaters and be released in video rental outlets across the United States.

Florida to Host Grappling Tournament

LAKELAND, FL—The Tiger's World High Performance Challenge II will be held here June 26, 1999 at the Country

Continued on page 75

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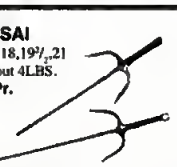

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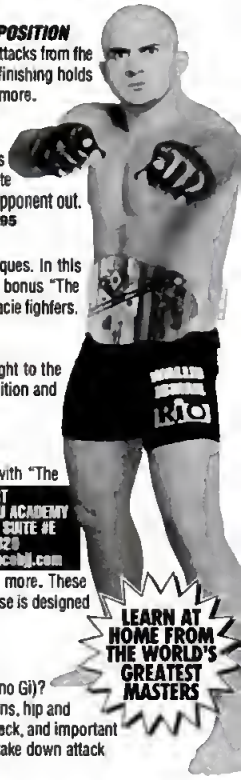

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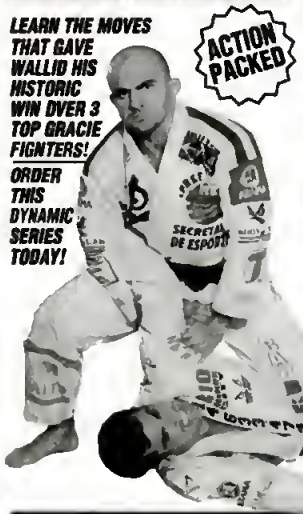

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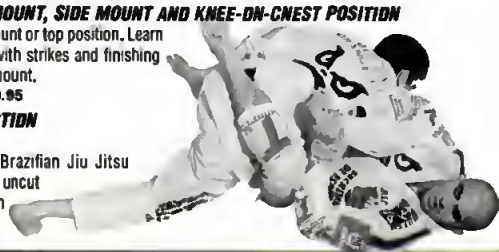

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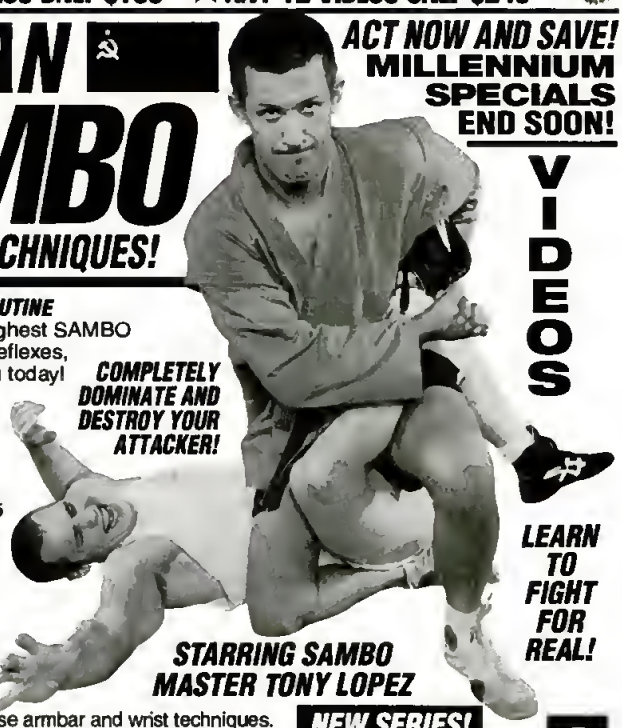

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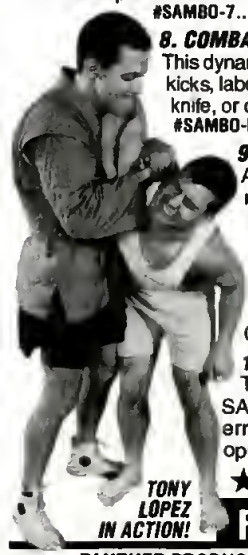

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state of taekwondo

Olympic Training Tips, Part 1

by Herb Perez

There have been several recent requests for me to outline a training program that would be appropriate for athletes preparing for the 2000 Olympic Games. Such a topic would normally be covered in depth in articles in *Black Belt, Karate/Kung Fu Illustrated* and *Martial Arts Training,* but I will use this installment of State of Taekwondo as a starting point. Watch for more information in upcoming issues of Rainbow Publications' three magazines.

A progressive training program is essential for any taekwondo practitioner who hopes to rise to the top of the demanding sport, Herb Perez (right) says.

Overview

Athletes everywhere are preparing to win one of the Olympic *taekwondo* spots, and they all have one thing in common—a progressive training program. Such a program consists of a training schedule, which gradually becomes more challenging and intense as time passes. Although the specific content of these programs may differ from athlete to athlete, it is certain that the one who prevails will have created and used a well-planned routine.

I created the following program after years of experience and trial and error. However, it may not be suitable for everyone and should be used only as a starting point. You should build your own program to meet your specific needs. The strength of the program outlined below lies in the approach and not just in the content.

Training should be done scientifically with preset goals. To train effectively, you must first determine your purpose. Although this will vary from person to person, for the purposes of this column I will assume that your goal is to become an elite competitive athlete.

Once you have determined your long-term goal, you must set a series of short-term goals or markers that will give you immediate feedback about your progress. However, before you can create a schedule, you must understand the definition of an elite competitive athlete and the characteristics they possess. The following list is only a skeleton, for there are certainly other qualities that could and should be added.

You must have certain physical characteristics, which may include technical ability, speed, accuracy, strength, endurance, flexibility, agility, offensive and defensive capabilities, durability and timing. Furthermore, you must have particular mental characteristics, which include strategy, gamesmanship, spirit, tenacity, visualization and optimism. You may not have equal amounts of all these skills or characteristics. For example, you might make up for a lack of strength with a lot of speed, or a weak offensive game with an outstanding defensive game. Regardless of the proportions of the characteristics you have initially, you must strive to improve every aspect of your game.

Evaluation and Goal Setting

Once you have made the primary list of desired characteristics, you should create a list of your own specific strengths and weaknesses. When making it, you must be brutally honest about your abilities to direct your efforts toward reaching your goal. Therefore, you should consult other athletes or your coach to ensure objectivity and honesty.

After completing and comparing the two lists, you will be ready to create the first phase of your training program. You will have a basic understanding of your beginning and desired end points. These may change while you move toward the goal, since you may become more aware of your strengths and weaknesses or change the final goal or steps along the way. These changes are not significant, since the process is more important than the list making or goal setting.

With the starting and finishing points established, you should set a series of intermediate goals. For example, if you want to participate in the Olympic Games, a realistic sequence of goals would include (in order): local tournaments, regional championships, national championships, Pan Am Games, world championships and the Olympic Games. This set of tests would measure your progress. Additionally, you might set a series of technical goals, such as the improvement of particular kicks or defensive and offensive combinations. These goals will and should differ depending upon your ability and ultimate desire.

(To be continued in the September 1999 issue of Black Belt.)

About the author: Among his numerous other titles and accomplishments, Herb Perez won a gold medal in taekwondo at the 1992 Olympics.

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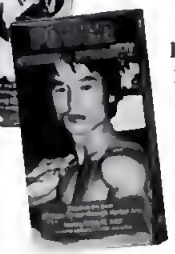

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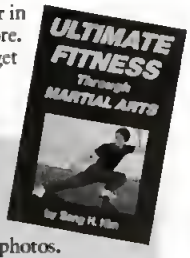

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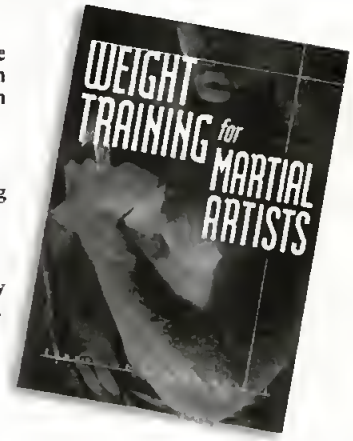

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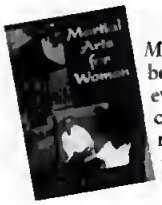

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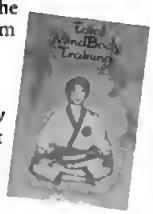

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Are One-Punch Knockouts for Real?

by Stephen Quadros

Some fight fans believe that the one-punch knockouts that occasionally occur in no-holds-barred and K-1 kickboxing events are "works," or matches that have a predetermined outcome.

PHOTO COURTESY OF SEG

A while back I read an intriguing article on the now-defunct *The New Full Contact* Web site regarding the legitimacy of K-1 fights. The article was well-written, even-handed, thought-provoking and even sobering. It addressed a lot of issues on both sides of the divide between the stand-up and ground-fighting communities. It even included some things that no-holds-barred (NHB) evangelists might not want to hear right now given the sport's decline in the United States. The idea of two men lying on the ground in the guard or side-mount position for 30 minutes hasn't quite caught on with the general public yet. Maybe with time people will see the light.

The second half of the article contained a section by a respected journalist who writes for a national wrestling newsletter. I was interested in the writer's statement that virtually all the one-punch knockouts that take place in the K-1 are "works" (matches with pre-arranged outcomes). Is this true? One-punch knockouts have occurred in boxing matches with such luminaries as Mike Tyson and in NHB matches with Don Frye, Maurice Smith and David "Tank" Abbott. So why wouldn't they be possible in the K-1?

Keep in mind that in the K-1 tournament format, unlike the organization's single-fight format, the referee counts to five—not 10—for the knockout. If you watch all the K-1 events (up to six shows a year since 1993), you will see that some guys on occasion are hurt to the point of not continuing from one shot. It happens. Plus, just as Ultimate Fighting Championship head referee John McCarthy, one of the pre-eminent NHB referees in the world, is safety conscious when quickly stopping fights in the UFC, so are the K-1 referees.

A fight that was called into question by the wrestling writer took place in the K-1 Grand Prix finals on November 9, 1997. Francisco Filho from Brazil stopped Australian Sam Greco in the first round with a single right hand to the temple. Although dazed, Greco didn't stay down for the count. The referee stopped the fight. I understand how some people believe that Greco could have continued, just as some believe that Buster Douglas could have continued after the single punch landed by Evander Holyfield (also a one-punch knockout). That leads me to wonder how this incident differs from when Frye knocked out Thomas Ramirez with a jab in the UFC VIII.

Another fight mentioned in the article was the Masaaki Satake-Andy Hug bout on the same night. Even the writer of the wrestling newsletter mentioned that at

first it looked funny, but upon closer review it was legitimate. "Andy Hug beating Satake looks worked when viewing it live, but the kick Hug threw at the finish was one of the most devastating kicks you'll ever see when watching it on slow-mo on the replay," he wrote. Anyone who takes a shin kick to the temple from a guy like Hug knows its effect. To those people who aren't familiar with kicking or haven't received such a kick to the temple, the sensation might be an intangible thing. But a quick check with people like Mike Van Arsdale or Mark "The Hammer" Coleman on the impact of such a blow will put things in perspective. Both these gentlemen are top wrestlers who were knocked out by kicks to the head in NHB fights.

I wasn't inside Greco's or Satake's head when they were punched or kicked, so I don't know how they felt. But I do know that in the K-1, just like in the UFC, no one has died so far. However, a few guys have been carried out of the ring on a stretcher. Since these unfortunate events, the referees in the K-1 have been more cautious and have moved more quickly to halt contests, just as McCarthy does in the UFC. Using this criterion, does it mean that all McCarthy's quick stoppages are works, too?

Speaking of the UFC, it's actually a miracle that no one was killed in the early days. Remember Orlando Weit, John Matua and Paul Herrera? They were knocked completely unconscious with head blows. It's understandable that McCarthy stops fights quickly now with the constant political pressure and all. But does that classify those stoppages as works? I would hope there is not a double standard here in the eyes of some "experts." Guys still get hurt in the UFC and the K-1. They are contact sports, and like it or not serious injuries are a possibility. The officials and referees are crucial to the safety of the participants. In one K-1 show, when Michael Thompson from England knocked out Changpeuk Kiatsongrit from Thailand, it was done with one spinning back kick. The kick ruptured the Thai fighter's spleen, and he was taken to the hospital in an ambulance. But many readers of that wrestling newsletter might not have seen a K-1 and may never see one now. Why? Because after reading my wrestling colleague's article, the majority of which I agree with, they might think that most one-punch knockouts in the K-1 are works and seek "legitimate" sports entertainment elsewhere.

If I were a hard-core kickboxing fanatic who had never seen a UFC and someone showed me one tape of the event—that of the Ultimate Japan show, for instance—I might have a few questions and assumptions, too. Or I might wonder, because they end so quickly, are all Frank Shamrock's under-30-second victories over top fighters worked? Of course they're not, but someone biased against NHB fighting might believe they are.

Also, the second half of the article said that K-1 advertises a 70-percent knockout rate. The organization does advertise that figure, but it's just hype. Maybe one time, on one show they had a 70-percent knockout rate. But I was a ringside commentator for a live K-1 event, and only one knockout occurred in six bouts. The fight was a referee stoppage, and rightfully so. The man took a beating. But they can't very well run around and promote the event as having a 16.66-percent knockout rate just because of that one show. It's just hype aimed at the crossover audience.

"The top prize in last year's K-1 Grand Prix was in the middle of the six-figure range, and that's not including appearance fees or bonuses. So it's not like a big-name NHB fighter would have problems commanding a competitive price."

K-1's Kazuyoshi Ishii is a master promoter and knows how to market the show. Regardless of how he sells it, the fact remains that most of the fighters competing in the event are the best stand-up fighters in the world. Take 1997 K-1 champion Ernesto Hoost, for instance. His fight record reads like a Who's Who of the best of the best in kickboxing: He has fought Branko Cikatic three times, Rob Kaman three times, Peter Aerts four times, Jean-Yves Theriault twice and Rick Roufus twice, and he knocked out Maurice Smith.

I had dinner with Ishii when I was in Tokyo last year, and he said that with some training NHB fighters like Mark Kerr and others would do well in the K-1. He said he would love to have them compete. And as everyone knows, he pays well and his checks don't bounce. So maybe, just as Maurice Smith, Igor Vovchanchin, Pedro Rizzo and Bas Rutten were courageous enough to put their kickboxing reputation on the line and meet the new challenges posed by the UFC, Extreme Fighting, Russian Absolute, Pancrase and World Vale Tudo championships, some of the top UFC dogs will lace up the gloves and meet Aerts, Mike Bernardo and Hoost to find out if the K-1 is, in fact, worked.

Many of the top NHB fighters have already cross-trained in boxing and *muay Thai* for a year or two anyway. Some are developing confidence with their newfound skills. For example, Tito Ortiz recently did well against Jerry Bohlander standing up. A number of kickboxing champions—Smith, Don Wilson, Juan Torres, etc.—crossed over into boxing during their careers and, win or lose, they found it helped their kickboxing game immeasurably. Cross-competing in kickboxing might help an NHB fighter's game the same way.

There is also a financial reason to consider it. The top prize in last year's K-1 Grand Prix was in the middle of the six-figure range, and that's not including appearance fees or bonuses. So it's not like a big-name NHB fighter would have problems commanding a competitive price.

Such a cross-over would certainly be interesting. Vitor Belfort might actually look good in a pair of Thai shorts.

About the author: Stephen Quadros is an actor and a martial artist with more than 20 years of experience in kickboxing, taekwondo, hapkido and judo. He also writes for Kickboxing Ring Report, which can be seen at http://www.ringreport.com on the World Wide Web.

Conflict-Scenario Training, Part 2

by Officer Jim Wagner

Part one of this column (July 1999) discussed learning modality and the components of conflict. Part two covers stage, props and role players, all of which are necessary parts of conflict-scenario training. —*Editor*

PHOTO BY ROBERT W. YOUNG

An important part of conflict-scenario training involves the use of stage and props: an "unbreakable" office, tables, chairs, file cabinets, soda cans, etc.

Stage

Setting the "stage," or creating a realistic training environment, is crucial for proper scenario training. The military has understood this for years and has spent millions of dollars to construct adequate facilities. In 1993 the U.S. Marine Corps officially opened one of the most realistic scenario-training centers in the country: the Military Operations Urban Terrain (MOUT) Training Facility at Camp Pendleton, California. Costing $8.4 million, MOUT is a replica city built on 27 acres of land sandwiched between several hills and a creek. It contains 26 buildings—some of which were built "battle damaged"—along with storm drains, telephone poles, street lamps, vehicles and debris.

The U.S. Army also utilizes public areas to bring scenario training to a higher level. For a soldier to obtain the coveted U.S. Army Special Forces uniform patch and wear the famous green beret, he must first pass the most realistic scenario training the Army has to offer: the third phase of the Special Forces qualification course known as "Robin Sage." That involves a three-week final exam conducted in a national forest in North Carolina, during which students must equip and train a guerrilla force and civilian auxiliary (role-played by local civilians).

The military is not the only group pumping money and resources into conflict-scenario training; law enforcement is doing it as well. With more than 70,000 law-enforcement agencies in the United States, the number of training facilities they operate surpasses that of the military. One such facility, the Orange County Sheriffs Department Tactical Training Center in Southern California, has classrooms and live-fire ranges, as well as an elaborate training area with a bank, gas station, fast-food restaurant, bar, store and a few houses.

Obviously, the military and law enforcement believe in the value of scenario training. It is unfortunate that most martial arts schools and practitioners do not have the resources to train in such state-of-the-art facilities. That should not stop you from improvising, however. You can conduct extensive self-defense training on location in a back alley, a parking lot or a friend's business. For example, if you want to conduct scenario training that involves a mugging, a narrow street or alley can be ideal.

On-location training may be easy for a small group of martial artists to organize, but it can be a logistical nightmare for a martial arts school because of the number of students involved and insurance restrictions. That's why I recommend turning your school into a stage. That may sound radical and revolutionary, but if you consider what I'm about to suggest, you will glimpse the future—the next evolutionary phase of the civilian martial arts.

The *entire* main training area of your martial arts school should be painted black. Spotlights should be attached to the ceiling to illuminate specific areas on the floor. That will create the stage for your training.

When you learn and practice techniques, it is OK to leave the bright lights on; but when you conduct scenario training, you should kill the house lights and shine a spotlight on the conflict zone. That will create an illusion of unlimited space, set the desired mood and simulate realistic low-light conditions. The bigger the room is, the better the effect will be. Many police indoor firing ranges are configured in this manner for these very reasons.

Props

Once you have manipulated the en-

vironment, you are ready to make the stage come alive with props. If you have ever used a rubber gun or knife to learn takeaway techniques, you are familiar with the idea of using objects (props) to make training more realistic. However, the addition of different types of props can enhance scenario training even more.

When I taught a rape-prevention course several years ago, I asked the female students to wear a jumpsuit under tear-away clothes, which are garments that are purposefully weakened at the seams so they can be torn off easily. The male students, who were playing the rapists, would try to rip the outer layer of clothing off the "victims" during the enactment of the scenarios. The props not only made the scenarios disturbingly realistic, but they also helped the students learn to strike while the attacker was busy trying to strip them.

That course used other props as well. The students learned to fight while lying under a blanket during bed-assault scenarios and from inside an actual vehicle that had been rolled into the studio to simulate a date-rape scenario. Over their protective gear the male aggressors wore outfits to make them look like transients, businessmen or construction workers.

Such creativity is not limited to rape-prevention courses. Props can be incorporated into every type of conflict-scenario training. When simulating a carjacking or robbery, the "suspect" can don a ski mask; a large one will fit over a protective helmet. When simulating a bar fight, the adult aggressor can gargle with an alcoholic beverage beforehand so the smell will be on his breath. The "drunk" can even be armed with a breakaway beer bottle made of non-injuring breakable resin (available from theatrical supply stores).

One problem with the training that takes place in most martial arts schools is that the environment is "sterile," or free of debris and obstacles. In real conflicts, tripping over objects is very possible. Therefore, it's a good idea to practice your self-defense skills in more realistic conditions. Follow the lead of Hollywood moviemakers: Paint chunks of foam rubber to look like rocks, bricks or wood, then scatter them on the floor in the conflict zone. Styrofoam peanuts can be painted dark gray to simulate gravel. Sanitized trash—rinsed milk cartons, cereal boxes, plastic bottles, etc.—can be spread on the floor to simulate debris in an alley. Cardboard boxes can be stacked, taped together and painted to represent furniture. Learning to fall properly on an empty box is a lot safer than being knocked unexpectedly into a real dresser or nightstand in a fight. (Cardboard boxes can usually be found behind grocery stores and other businesses, but get permission before you take them because many cities have scavenging laws.)

The possibilities for creating and using props are limitless. When constructing scenarios, just think of the objects likely to be present in a real situation, then make substitutes that are safe yet realistic.

Role Players

To successfully conduct scenario training, you need role players, but you need not conduct a talent search to find them. The people with whom you already train can get you started. Since your scenarios will undoubtedly require physical contact, having martial artists as role players will make everything safer. If you wish to create more elaborate scenarios later, you can find outsiders to play supporting roles—bystanders, witnesses, "injured" parties, accomplices, etc.—which will not require any contact.

Many scenarios will be straightforward and require little imagination, such as one that involves a "bad guy" attacking with a rubber knife. However, if you wish to construct a bar-fight scenario, it will take more planning to pull off. To ensure success, you should create a simple script. Have the role players memorize their parts, and make sure you keep the lines they have to memorize to a minimum. When you are writing the script, remember that bar fights don't just happen; something ignites them. Therefore, you should have role players who are assigned to say and do things in a progressive order. Here's an example:

1. The student sits at a table (cardboard table and plastic lawn chair to prevent injury) with a friend (first role player).
2. A drunk (second role player) is sitting at the next table acting loud and obnoxious. The drunk glares at the student and yells, "What are you looking at?"
3. The drunk stumbles to the student's table and starts a fight with the student. (The level that the physical fight is allowed to reach depends on how much protective gear is being used.)

Of course, the drunk will have alcohol on his breath (prop), a breakaway resin bottle (prop) in his hand and biker clothes (props) covering his protective pads. He will be standing in a dimly lit bar (stage) with music playing loudly (stage) and a few customers chatting in the background (role players).

By simply adding props, stage and role players, you will have created a realistic scenario. You can create any scenario you wish as long as you are willing to burn some calories and use your imagination. With a little planning, you can turn a routine lesson into a blood-pumping experience.

Conclusion

Every time I finish teaching a law-enforcement or military course, I ask the students to complete an evaluation form. One of the questions is, What aspect of the training benefited you the most?

Most people say it was the scenario training.

Conflict-scenario training is a powerful teaching tool for the military and law enforcement. It can be the same for you.

About the author: Jim Wagner is a Southern California-based police officer who trains military and law-enforcement personnel around the world. For seminar information, visit http://www.wararts.com on the World Wide Web.

Expiration Dates and Kung Fu

by Jon Funk

Heard the one about the 88-year-old kung fu master who could still jump? That may sound like the opening line of a bad joke, but it begs the question: Is it possible for Chinese martial art practitioners who are in their advanced years to remain active?

In short, the answer is yes, but there are some qualifiers that warrant further examination.

The first is whether kung fu training is structured to be viable after one has reached old age (say, 60 plus). In other words, do some kung fu styles have an expiration date that brands them as being unsuitable for study after a certain age? In short, the answer once again is yes.

We all have an image that internal systems like *tai chi chuan* are good for older folks to practice. The health benefits of a martial art are not the point, however. The existence of an art that can be mastered during one's youth and still practiced in one's older years is really the question.

How do you make such a judgment about a particular art? Perhaps one method is to look at what older kung fu teachers are doing. One master in my area is 85 years old and still gives forms demonstrations. In my book, that is impressive. What does he perform? It varies from northern long fist to *chen*-style tai chi. I hope that when I reach that age, I can still jump around like he can.

Another test is to ask a simple question: Does the art require overt strength to perform, or is it skill-oriented? Why would that be important? After all, when you get older, aren't you expected to slow down, watch TV and play golf?

We all realize that as we age, we can depend less on strength and therefore it might be a good idea to not practice a kung fu system that relies solely on physical attributes.

What are the signs of a system that keeps a person active as the years pass? One answer comes from the example set by a close friend of mine, Wally Jay, a man who has continued to teach and practice into his 80s. I can testify that his principles—as encapsulated in his art of small-circle *jujutsu*—work alone or as a complement to any art at any age.

What sets Jay's methods apart from other systems is that the techniques are not strength-oriented. Every lock, hold, throw and strike uses skill and requires only the strength we all possess. For example, a small woman can make Jay's techniques work against a larger attacker without any problem. In fact, there is a documented case in which this occurred: One of Jay's female students defended herself against an assailant while she was waiting for a bus. The attacker grabbed her from behind, and she used a finger lock to defeat him. She was able to escape while the incapacitated attacker nursed an extremely sore digit.

Even though he is in his 80s, small-circle-jujutsu founder Wally Jay (kneeling) can use his martial arts skills to effortlessly immobilize an attacker.

In Vancouver's Chinatown live several kung fu teachers who are in their 70s and are still actively teaching. They can do this because the kung fu they practice has a balance of hard and soft techniques. That means that when strength is appropriate, they will use it; and when a soft-style approach is necessary, they possess the skill for that as well.

If, for example, one of those 70-year-old kung fu teachers was faced with a couple street thugs and had a cane—which is not uncommon for a person at that age—a couple well-placed whacks to a knee or elbow would solve the problem. That would be considered a use of both skill and strength. If, on the other hand, an attacker was grabbing him, he might fight back with a pressure-point strike. That would require skill, and the only strength necessary would be what a practitioner of that age could deliver.

The final advantage of learning a kung fu system that does not have an expiration date is that it will probably be less harmful to the body. As a martial arts practitioner since 1962, I can attest to the occurrence of injuries brought on by incorrect training practices. I have suffered injuries that still plague me with painful reminders. Over the years I have learned the hard way to eliminate those training practices that lead to unnecessary strains and pains.

As kung fu practitioners grow older, we find that when we spar, strength is naturally replaced with skill, strategy, timing and experience. If you don't mind giving up your chosen art when you reach a certain age, don't give this a second thought. If, on the other hand, it has become a concern for you, you ought to find a style of kung fu that solves this age-related issue.

About the author: Jon Funk teaches seven-star praying mantis kung fu in Vancouver, British Columbia, Canada.

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Dressing the Part

by Dave Lowry

The *keikogi* (training uniform) is a familiar part of most modern *dojo* (training halls). Westerners like to call it a *gi*, the truncated form of the word, but to Japanese ears the term is a rather crude abbreviation.

Just as crude is the metamorphosis that the keikogi has undergone in the West. Starting in the 1970s, it was subjected to all sorts of customizing. Colors other than the traditional white began appearing, and *karateka* (practitioners) started sewing goofy patches on the sleeves and legs. Then came bell-bottom trousers and the inevitable displays of ego and advertising with names and school logos emblazoned across the back.

Even with all those modifications, most martial artists assumed the training uniform was as essential to karate as was correctly making a fist.

Time marches on, though, and the question of whether martial artists need to wear a uniform is being raised more and more often. The reason for the question may be mercantile in origin. Proprietors of karate schools—the kind that cannot be called a true dojo, of course—note that one thing that keeps potential students from enrolling is that they think they will look silly in a baggy pajama-like keikogi.

They're absolutely right about this. The beginning karateka, standing about self-consciously in a uniform still starchy-stiff and creased from the packaging folds, his belt incorrectly knotted and askew, does not cut a terribly suave figure. So why not take a cue from the fitness studios and allow leotards, sweat pants, tank tops and T-shirts? Why not allow whatever people would feel comfortable wearing while working out at home or mowing the lawn?

For the vast majority of the establishments that pass for schools of karate instruction in this country, that argument has a great deal of merit. Those places are nothing more than specialized fitness gyms anyway. The atmosphere is similar. There is no sense of the spiritual component of karate. There is no sense of belonging to a tradition, of following as closely as possible a path that was laid out by previous generations. Narcissism permeates the landscape. The desire to look good is nearly as important as the desire to feel good, and both those needs far outweigh any desire to polish one's spirit to accomplish good. That is fine for those who want it, and Lycra and Spandex are perfectly appropriate in such a setting. They have no place, however, on the floor of a real karate dojo.

Many martial artists believe that wearing a simple white uniform spiritually links them to a fighting tradition that stretches back hundreds of years. (For illustrative purposes, Suzann Kay Wancket is shown performing a side kick.)

The person interested in pursuing karate in a serious way begins by recognizing that the way he is about to enter is different from normal activities. If it was not, why would he bother? Why take up something like karate if more familiar, more economical and more accessible pastimes like softball or aerobics will suffice for physical fitness or socializing?

The person about to seriously take up karate knows there is something about the art that he wants in his life. He may not be sure how it is different—almost certainly the beginner does not know this—but he knows it's there and wants to be part of it.

The wearing of a keikogi is a physical way of establishing that this activity is not like any other. It's true that beginners look awkward in a new keikogi. Despite what you may think, they'd look nearly the same no matter what they wore because when they try the basic movements of an unfamiliar art they will always appear awkward. Part of any serious *budo* (warrior way) training is coming face-to-face with this awkwardness, acknowledging it and attempting to overcome it.

Being willing to put on a strange uniform is actually one of the least uncomfortable challenges faced by new karateka. They must also contend with an odd and new terminology. Even native speakers of Japanese must deal with this, for the vocabulary of the dojo includes dozens of words not used in everyday life. Also, they must deal with modes of behavior quite different from those they encounter during their normal activities.

There probably are ways of teaching karate that will avoid any of those discomforts, but to take one of those ways is to wander from the path of the budo—make no mistake about it.

People who can gracefully accept discomfort and the possibility of looking awkward and "uncool" are exactly the sort of people that are welcome in a real dojo. There aren't a lot of them around—not as many, to be sure, as are attracted to exercise gyms. And that's fine because the dojo and the gym—no matter what anyone says—are entirely different places.

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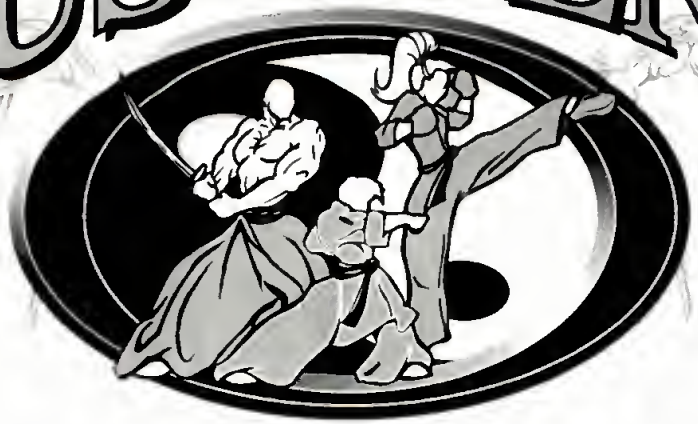

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Fighting or Fitness?

by Joe Lewis

I remember going to my first martial arts tournament back in 1966. I was a Marine, and the event was the U.S. National Championships in Washington, D.C. I was eager to discover what competition was all about and looked forward to seeing America's best black belts fight. *Taekwondo* legend Jhoon Rhee was the promoter, and the night before the event he talked me into competing.

Having spent nearly every day of the past two years training in Okinawa and Vietnam, I had developed a love for karate that was based on the belief that having a black belt meant being tough and in shape. I wanted to be a part of that elite group. But when I walked onto the tournament floor, I was shocked. As I looked at the high-ranking black belts parading around in their *gi* (uniform) with multiple stripes on their belt, I could not believe how out of shape some of them were. I wondered how they could put on a gi without bothering to get fit first. The image I had held of the ideal black belt was shattered. It didn't seem fair to have all those overweight practitioners brandishing a black belt, I thought. Nonetheless, I enjoyed the competition and ended up winning the grand championship and the top spot in the *kata* (forms) division.

When I returned from Okinawa, I looked up Chuck Norris, Mike Stone and Frank Smith, whom I considered to be the three best sparring partners in the world. I didn't want to beat them; I simply wanted to upgrade my sparring skills. I am still upgrading my skills and taking care of my body.

While I was attracted to the toughness of the martial arts from my background in the fitness field—I was lifting weights since I was 15—students now seem to be gravitating from various backgrounds to the fitness aspect of the arts. That leads to the observation that the martial arts of today are becoming divided: One group is sticking to its traditional past, and the other is changing the way the arts are practiced. As the second group evolves, its members are abandoning most of the dogma associated with the martial arts while searching for a method that is safer and more fun.

Starting with this issue of Black Belt, former full-contact karate champion and Black Belt Hall of Fame member Joe Lewis will take over The Winning Edge.

The fitness-oriented group is growing rapidly. The participants have dispensed with the notion that they must subscribe to the teachings of any one style or system. Enduring ritualized training, performing kata and wearing a gi are no longer of interest to them.

Is there anything wrong with this? No.

The bottom line is that the martial arts were designed to help people to grow. Students can evolve by acquiring a particular skill in one art, just as they can grow by striving to improve their knowledge or current fitness level.

Many martial arts instructors are witnessing this growing interest in fitness-oriented classes. If you visit a health club at 7 or 8 o'clock in the morning, you will notice that the treadmills and stationary bicycles are in constant use by people who want to do cardio work, while at the same time most karate schools are empty. Smaller health clubs may have 500 to 600 members, while larger ones may have 6,000 to 7,000. Those numbers prove that the interest is there, and an ambitious black belt should be able to start a self-defense or martial arts-fitness class that will attract enough of those students to be successful. It is better to join someone who is a success than it is to compete against him.

The most important aspects of martial arts training are maintaining a sense of growth at all times, taking care of yourself and staying in shape. The more fit your body is, the better the execution of your martial arts techniques will be—whether you study a traditional art or cardio karate.

My new column in *Black Belt* will help you stay fit no matter which group you belong to. It will also help you develop your fighting skills using the lessons I have learned over the years from the biggest names in the business. As I strive to keep you abreast of what's happening in the martial arts world, I will not limit myself to either camp—the traditionalists or the fitness fanatics. Feel free to let me know which questions or topics you would like to see covered, and I will do my best to oblige.

About the author: Joe Lewis is a Wilmington, North Carolina-based karate instructor whose martial arts exploits and accomplishments are legendary. His Web site is located at http://www.kickboxfitness.com.

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The Reality of Violence

by Keith Vargo

Anyone who reads Way of the Warrior on a regular basis knows that some odd ideas appear here. Over the past year and a half, I've written essays inspired by Hindu epics, psychoanalysis, gender studies, brain science and some unpopular definitions of art. But these ideas are considered odd only in a martial arts context. For the average college student, they are common subjects in general-studies courses.

I rely on these subjects precisely because they are common. They've been strengthened by years of criticism and research and have become a usual part of our intellectual landscape. I spend my time exploring this well-trodden landscape looking at the martial arts from different vantage points and, I hope, offering new insights. But, like anyone, sometimes I get tired of following the easy trails and want to push into new territory. That's what this column is about.

What follows is a pet theory of mine about the relationship between violence, consciousness and the martial arts. It is pure speculation, and I invite readers to consider it or dismiss it as they see fit. But I think it is at least an interesting detour from the common path, and it may even lead somewhere.

This is my theory in a nutshell: In the beginning we were little more than primates with the potential for consciousness. Like most social primates, we spent much of our time fighting with each other over food or access to females. The first human ancestor with anything like our reflective mind was the first one who felt the sting of regret because of hurting or killing one of his own kind. This caused him to reflect on his actions, giving him an interior life new to our species. Finally, this primordial drama is what we are re-creating, to some degree, in every modern *dojo* (training hall).

As I said, this is all pure speculation. But it is a line of thought that leads to some interesting conclusions. First, it says that individual consciousness is a learned thing that rose from a sort of unconscious or impersonal twilight awareness. So the warrior Zen ("losing the self" and achieving the "original mind" that makes a warrior invincible) may be an attempt to return to that state of mind, to a time when nature required pure action without the burden of guilt or reflection. But more on this later.

From the beginning of their training, martial arts students are taught that restraint and the avoidance of conflict are the highest virtues, Keith Vargo claims. The ultimate taboo, he says, is hurting or killing out of anger.

First there was ancient man with his dim sense of self. Like all other animals his goal was to survive and procreate, and he did this in much the same way as other animals—with some genetically inherited knowledge and a lot of trial-and-error learning. The whole world was outside him, and there was no difference between his emotions and his immediate actions. When he was hungry, he ate. When he was angry, he fought, and when he saw the opposite sex ... well, you get the picture. The only difference between him and other animals was the potential to think about his actions.

My theory is that somewhere in this prehistory, we became the conscious people we are today because of the violence of fighting for a place in a pecking order. One of our early ancestors killed or crippled (which is as bad as killing in the brutal world of nature) another of his own kind and regretted it. Most likely it was a dominant male killing a mate, a child or a close relative—someone he could see himself in (Freudians would say a "father").

The lack of anything like restraint in those early days of the human race meant that anger could easily lead to murder. He couldn't imagine the consequences of his actions and did things that are unimaginable to a normal person today. So this first ancestor, probably in a blind rage, accidentally kills a member of his troop who was very close to him. He sees himself in this now lifeless body, and he sees it was his own hands that made it that way.

The act of seeing himself in the victim is, in my opinion, the origin of our conscious mind. The first rule of nature is to survive at all costs. But when you see someone as being identical to you—like a parent, child or sibling—that person's survival is the same as your own. If you end his or her life, you are ending your own. Our first conscious ancestor, then, was the one who was caught between being as violent and selfish as nature intended and making sure that his other selves—the others like him—survived. That first pang of regret was the first time that thought—the mental image of murderous violence—was set against instinctual action.

The part of this theory that is important for martial artists is that we enact a similar drama in training halls around the world. We go there to learn how to fight and develop close friendships. Our fighting skill earns us a place in the group's hierarchy. But anger is frowned upon, and we are taught from the beginning that restraint—avoiding a fight unless absolutely necessary—is the highest virtue. The ultimate taboo is hurting or killing just to exorcise one's anger. But anyone who studies the martial arts has his passion get the better of him at one time or another. It is only in the controlled environment of the dojo that we learn the shame of anger without anyone getting killed. Continued on page 138

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Getting a Piece of the Martial Arts-Aerobics Pie

by Jim Mather

Many people join martial arts-aerobics classes because they do not involve titles, bowing, foreign terms or other treppings of the traditional arts, Jim Mather claims.

There's a big difference between a martial arts-aerobics program and a standard martial arts program. Not surprisingly, people involve themselves in each for different reasons. So why would anyone want to take martial arts aerobics rather than study the traditional martial arts?

First, some people choose martial arts aerobics simply because it offers a good, total-body workout not found in other fitness programs. These people aren't interested in learning a martial art for self-defense. Many of them appreciate the fact that martial arts aerobics contains a lot of bag work, which allows them to vent their aggressions on something that won't hit back or get them into trouble.

Second, some people don't like the social conventions they believe are found in the martial arts: uniforms, bare feet, discipline, bowing, foreign languages and so on. They may be afraid they will be physically abused or treated with disrespect. This attitude may comes from seeing too many characters like the bad *sensei* (instructor) in *The Karate Kid* movies.

Third, many people like the sheer fun of taking a martial arts-aerobics class. Fun is something they believe will be absent from a serious martial arts program.

Fourth, many people see aerobics classes as a place where they can meet new friends, find dates and so on. They merely want to get involved in whatever the latest fad happens to be.

Fifth, many people do not want to commit to a serious, long-term study of the martial arts. I discovered long ago that although most people want to be able to defend themselves, few are willing to do what is necessary to learn how. Some apparently see martial arts aerobics as a fun way to learn self-defense skills—which generally doesn't happen, especially in programs run by non-martial artists.

Sixth, many people like the ease with which they can start martial arts aerobics—and the ease with which they can quit. Most martial arts-aerobics instructors use the same approach used by standard aerobics instructors: They allow participants to purchase either a single class or, for a discount, a block of classes. For example, they might charge $7.50 for a single class, $85 for 15 classes or $145 for 30 classes.

After acknowledging those factors, you should be able to create a successful aerobics program at your school. You must make sure that the classes are fun and that everyone is allowed to dress as he or she would in a regular aerobics class—and that means wearing the appropriate footwear to reduce blisters and foot injuries. Classes should be structured more like a standard aerobics class than a martial arts class: no titles, no bowing, no foreign words, etc. The primary focus should be on enhancing fitness, not on teaching self-defense (although self-defense should be the secondary goal). Since music is a key ingredient in a good aerobics program, you should play an appropriate mix during class.

How do you learn to teach martial arts aerobics? Some companies offer instruction for just such purposes; check for ads in this issue of *Black Belt*. You may be able to find an aerobics-teaching course at a local college. National aerobics and fitness organizations offer training in how to teach martial arts aerobics at their national conventions and workshops. Another alternative is to simply watch several martial arts-aerobics videos or television fitness shows to get an idea of how classes are structured.

It's important to take some basic safety precautions when teaching martial arts aerobics. Overexertion can pose a serious threat, especially when you're dealing with people who may not have exercised in a long time. The best approach is to keep the intensity levels within the guidelines recommended by major health and fitness organizations such as the American Red Cross. They offer ways to safely increase fitness levels, including how to monitor students' heart rates to ensure they don't overdo it.

There is also a potential for joint damage, muscle tears and falling-related injuries in a martial arts-aerobics class. You must take precautions to prevent them, and you should require students to use the proper safety equipment.

You also need to ensure that you have adequate insurance coverage and that everyone signs a liability release that has been approved by a lawyer who is familiar with your state laws.

One of your goals should be to get the aerobics students to enroll in your regular martial arts program, where they can enjoy the tremendous benefits of the arts. That doesn't mean you should pressure them into making the switch, however. If you do, you will just drive them away. Instead, you need to teach such fun, exciting, rewarding and beneficial aerobics classes that people will want to join your regular program. You should be prepared, however, for the fact that not everyone who takes your aerobics class will want to move on to a regular martial arts class. Nevertheless, an aerobics program can be a great opportunity for you to get people who weren't interested in the martial arts to see just how great the arts can be.

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Pros and Cons of Tae-Bo Aerobics

by Bill Wallace

I am happy to see good people excel in the martial arts—for example, Southern California-based *Tae-Bo* aerobics guru Billy Blanks. He couples great athletic ability with a great idea, and he has been able to cash in on it. However, in addition to some praise, I would like to offer a few constructive criticisms.

Billy Blanks, the creator of Tae-Bo aerobics, is doing the martial arts industry a great service by boosting the image of the arts in the public eye, Bill Wallace says.

Strengths

I've worked out with Blanks several times, and he is an excellent fighter. We had a good time sparring together. In addition to Blanks himself, his associates are also excellent fighters, and some of that expertise is imparted to their students. The Tae-Bo that Blanks has created is a phenomenal training exercise, and the people who have taken it over have done an excellent job of marketing it.

Blanks' success has blazed the way for others to do similar things. As the first to break into this market, he started the fad. Tae-Bo is an energetic exercise done to music, and Blanks' and his instructors give it an infusion of energy that rubs off onto the students. Through the exercise, they build their rhythm, stamina, strength and endurance.

Blanks has not only helped himself, but he's helped fledgling schools that can now teach cardio-karate and cardio-kickboxing to stay in business. Many of these schools now have more fitness people than karate people. Also, many Tae-Bo students may very well let their curiosity get the best of them and enroll in traditional karate classes.

Weaknesses

As much as I like what Blanks has done, there are some problems with his program. The instructors should consider having their students stretch prior to working out to prevent hyperextension of their elbows and knees. There have been reports of Blanks getting into legal trouble because students have injured themselves during class.

Also, students should be taught how to do the techniques correctly. For example, throwing a kick out and just letting the leg drop instead of snapping it back is bad for the joints, cartilage and ligaments. Blanks should take a few minutes before the workout to show his students how to properly execute the hand and foot techniques. It is very possible that the students would enjoy learning the meaning behind the kicks and punches they're throwing.

There is another problem: In his infomercials, some of Blanks' female students claim their training makes them feel safer on the street. That's misleading. Tae-Bo students are only throwing punches and kicks to music; they are not learning self-defense. They have no idea what the techniques are for.

Also, with the phenomenal success of his tapes and workout, I don't understand why Blanks feels a need to claim he is a seven-time world martial arts champion. That gets back to the question of illegitimate world-championship titles, which I discussed in previous columns. A few years ago, when I worked out with Blanks, he was a four-time world champion. He hasn't fought at all between then and now, so how could he be a seven-time world champ? Nonetheless, this claim is always mentioned in advertisements.

Personally I like Blanks. He's helping all martial artists. I just don't understand why he makes wild claims such as this one. He did win the Battle of Atlanta one year when it was called a world championship. Why can't he just say "world champion"; why does it have to be "seven-time world champion"? If we let him get away with that, soon everyone else will jump on the bandwagon and start inflating their credentials as well.

About the author: Bill Wallace is a former kickboxing champion who now teaches seminars around the world. He can be contacted at http://www.Superfoot.com on the World Wide Web.

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CHINESE GOJU CAN MAKE YOU A BETT

by Rodney Ley and Robert W. Young

Question: What do you gat whan you taka 44 yaars of martial arts training under some of the biggest names in the business, mix it with a 6-yaar tour of duty as a Marina Corps grunt, throw in a stint as a Naw York cop and a 1994 Ultimate Fighting Championship bout with Royca Gracie, then season it with harsh lessons learned on tha street during some of the toughest decades for black Americans?

Answer: Ron Van Cliaf's avar-maturing brainchild, the art of Chinasa *goju.*

In the Beginning

Van Cliaf raceived his first tasta of tha martial arts from Moses Powall, a Naw York City-based *jujutsu* taachar and former instructor for the Federal Bureau of Investigation, during tha mid-1950s. He also trained extensively with Ronald Duncan, a well-known weapons expert and one of the pioneer *ninjutsu* instructors in the West.

Van Clief joined the Marinas in 1960. After finishing boot camp, he shipped out to Okinawa, where he studied *kenpo, Okinawa-te, isshin-ryu* karate, *shorin-ryu* karata and *goju-ryu* karate. During his 13 months on the island, he earned his first black belt. "My most important lesson was that the martial arts [represent] a mental, physical and spiritual journey in human development," he says.

Ron Van Clief (right, with son Ron Van Clief Jr.) has crafted Chinese goju into a comprehensive self-defense art that includes open-hand strikes and grabs, as well as low kicks and grappling.

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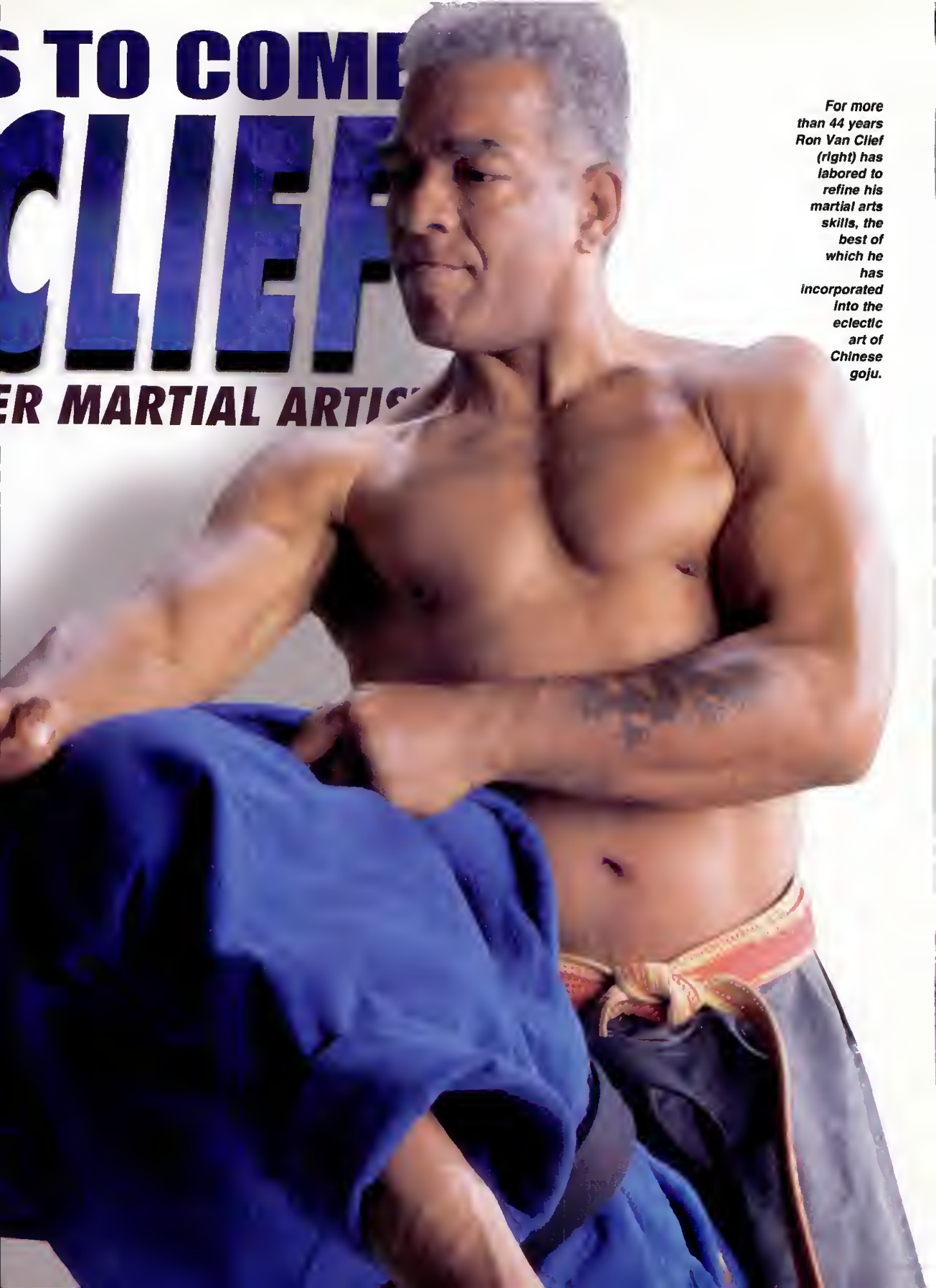

For more than 44 years Ron Van Clief (right) has labored to refine his martial arts skills, the best of which he has incorporated into the eclectic art of Chinese goju.

Subsequent duty in the Philippines afforded Van Clief a chance to delve into *arnis* and *kali* and learn the way of the stick and the blade. But it was not until he was stationed in Vietnam that he started to really comprehend what it meant to be a warrior. In addition to having to endure rampant racism from "friendly" forces, he learned firsthand about the horrors of war when his only brother, Larry Van Clief, was killed in combat.

Ron Van Clief was honorably discharged from the service

in 1965. He joined the New York Transit Police and shortly thereafter met the late Thomas LaPuppet, a member of the *Black Belt* Hall of Fame (see the July 1999 issue). LaPuppet and *shotokan* karate instructor George Cofield, from whom Van Clief would eventually receive a fifth-degree black belt, operated out of New York's Tong Dojo, the school at which the best East Coast fighters congregated.

Ron Ven Clief (left) blocks Taimak's jabbing hand downward (1-2), then slides forward and executes a standing neck lock (3).

It wasn't long before Van Clief joined his classmates in competition. In 1969 he won the first World Karate Championship, which was held in the New York Coliseum. He then became grand champion of the two-day Japan Exposition '69 Open Karate Tournament. Afterward, he quit the police department and opened a commercial martial arts school in New York, but that career move had little effect on the champ's winning streak in point karate—which lasted until his retire-

As opponent and Chinese-goju stylist Taimak (left) throws a right roundhouse punch (1-2), Ron Van Clief jams the shoulder and executes a etanding arm lock (3). Once the immediate threat hes been neutralized, Van Clief can eaelly take his opponent down.

Taimak (right) throws a rear-leg roundhouse kick, and Ron Van Clief traps the leg with both arms (1-2). Van Clief then shoots a knee thrust into his opponent's groin (3) and locks his neck (4). Chinese goju is well-known for combining striking and grappling techniques in this manner.

ment in 1993.

The Right Mix

Although many observers have deemed the current version of Van Clief's system one of the most practical martial arts on the planet, the creator of Chinese goju says he merely revised and updated an ancient fighting system to make it more effective for the needs of modern students.

"Most of our [hand] techniques came from what Moses Powell taught me in the 1950s," Van Clief says. "We would use a lot of open-hand grabbing and grappling movements, restraining movements, neutralizing movements and immobilizing movements."

When it came time to select and refine leg techniques, Van Clief looked to *wing chun* kung fu. He was introduced to the style by Leung Ting, a follower of Yip Man, the late Hong Kong-based expert who trained Bruce Lee. Van Clief even got a chance to train with Lee himself in Hong Kong in 1970 and 1971. Wing chun's low kicks, blocking kicks, stamping kicks and stop kicks proved to be his favorites and were incorporated into Chinese goju.

The kicks of the Korean art of *taekwondo* also influenced Van Clief. In particular, he took a liking to the hook kick, extended side kick, extended round kick, crescent kick and spinning kick, he says. "In Chinese goju, we like to use kicks like these to close the gap," he adds.

Throughout Van Clief's drawn-out learning process, karate legend Peter Urban provided him with unceasing inspiration. "He was the pioneer who brought goju to America in the 1950s," Van Clief says. "I met him when I was a teenager, and he was my mentor.

"I've had a very well-rounded martial arts career," Van Clief adds. "I've had the good fortune to have studied with eight or nine grandmasters."

Combine and Modify

"The difference between Chinese goju and other martial arts is that I have brought it up to the year 2000," Van Clief says. "Kung fu and karate—including Okinawan and Japanese goju—are very stylized in that they focus on mostly punching and kicking. Chinese goju encompasses all the different forms of self-defense: grappling, takedowns, strikes, kicks and so on."

The style of goju practiced in Hong Kong is most similar to what Van Clief teaches, he says, because students learn different forms of kung fu and other martial arts. "In America, we have Japanese goju, for example, and although it is a wonderful system, it needs to be [modified] so people of all sizes can use the techniques. If you pair a smaller goju practitioner with a larger shotokan practitioner, the goju practitioner will have trouble because the energy of the bigger guy moving forward is too much."

A more fluid and flexible response on the part of the smaller person is needed in such a situation, Van Clief says, and that is just what Chinese goju provides. "To develop a [functional] martial art, you have to look at it academically, form a syllabus and understand what you are doing by studying anatomy, physiology and psychology," he says.

The key to succeeding in this endeavor, Van Clief insists, is to focus on applications and principles instead of individual techniques. Chinese goju groups its techniques according to their application, he says, because it makes more sense to teach applications to defend against punches, kicks, takedowns and grappling than it does to teach a plethora of separate techniques.

Technique Overload

"Too many martial arts instructors are preoccupied with techniques," Van Clief claims. "Our society teaches that quantity is more important than quality, but it is the quality of your technique that determines its effectiveness in real-life situations. [Martial artists should] use basic techniques as building blocks to develop creative and functional combinations.

"Memorizing applications is easier than memorizing tech-

niques," Van Clief continues. "The application of a technique is the functionality of the technique. After you learn e technique, you must be able to epply it in a multitude of situations. Applicetions explore the functionality of each technique to the fullest. Understanding that no two people are built the same means that everyone will be able to execute the technique differently."

Concentreting on epplications of techniques for use in self-defense is the height of martial erts expression, Van Clief insists, but the nitty-gritty of the workout is the same. "Techniques ere developed by executing hundreds and thousands of repetitions. Repetition conditions you in a mental, physical and spiritual way. Remember that muscles have memory. It is an integral part of the developmental process that allows you to apply techniques without consciously thinking of them. Your instincts, muscle memory and psychophysical conditioning determine the quality of your technical expression."

Softer Side

Despite having an extensive background in the hard styles, Van Clief remains e true believer in the soft erts. If someone throws a powerful punch et your face, you should not try to stop it with a hard karate block, he seys. "You should use a circular block as taught in wing chun. That way you won't use up all your energy. Instead, you will be able to use your energy to execute en offensive counter."

The 56-year-old instructor advocates the soft arts for enother reason: "The hard forms of the martial arts—whether goju or shotokan karate or whatever—are very abusive to your body as you get older. In order to heve longevity in any art, you have to be careful ebout how you prectice. A lot of the great martial artists I know have had double hip replacements, knee replacements and elbow replecements because their training resulted in too much shock to their body.

"The key to training in the martial arts after tuming 40 or 50 is maintaining your physical, mentel and spiritual conditioning," Ven Clief says. "Self-maintenance is the basis of self-development. Sparring should be eliminated after age 50 because it is destructive to the body's skeletal system. Hard styles can be practiced up to age 40 or 50, after which the soft styles are more productive."

Combat Strategy

"Chinese goju teaches students how to deal with a larger

Continued on page 46

Everybody Who's Anybody

"Sterting out es a traditionelist end becoming an eclectic martial artist has been a 40-year transition," seys Ron Ven Clief. The following are some of the teechers end mentors who heve guided him along the martial path. With instructors like this, it would be herd for anyone to go wrong.

George Cofield, Ronald Duncan, Leo Fong, Letino Gonzales, Thomas LaPuppet, Bruce Lee, Duncan Leung, Steve Muhammad, Ed Parker, Daniel K. Pai, Moses Powell, Remy Presas, Frenk Ruiz. Tatsuo Shimabuku, Ronald Taganashi, Leung Ting, Peter Urban, Carter Wong, Cheka Zulu.

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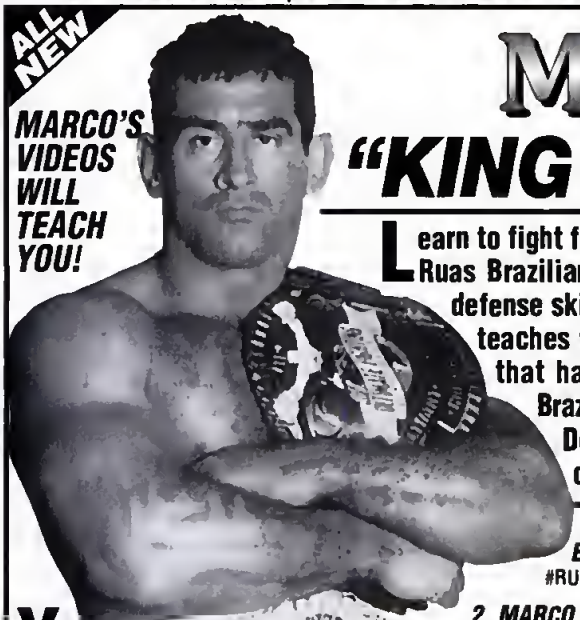

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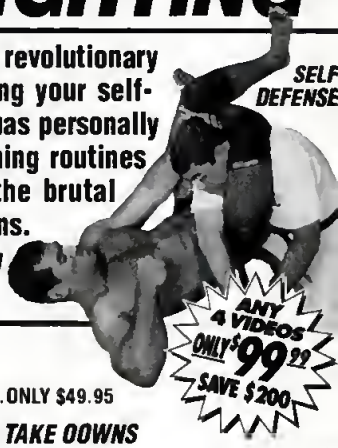

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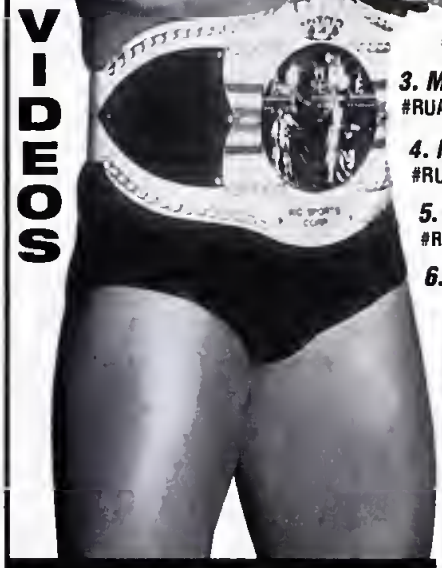

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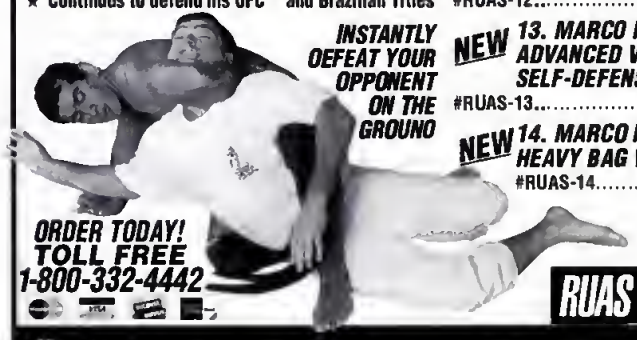

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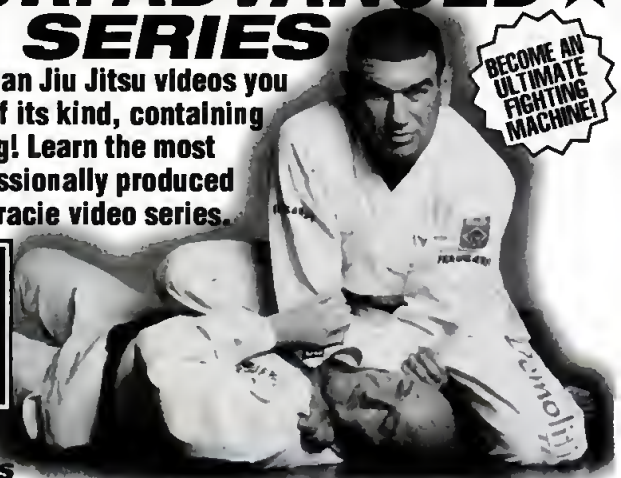

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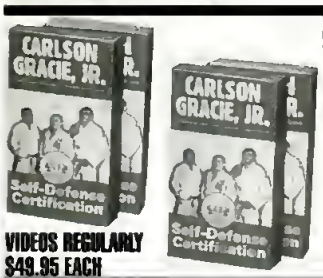

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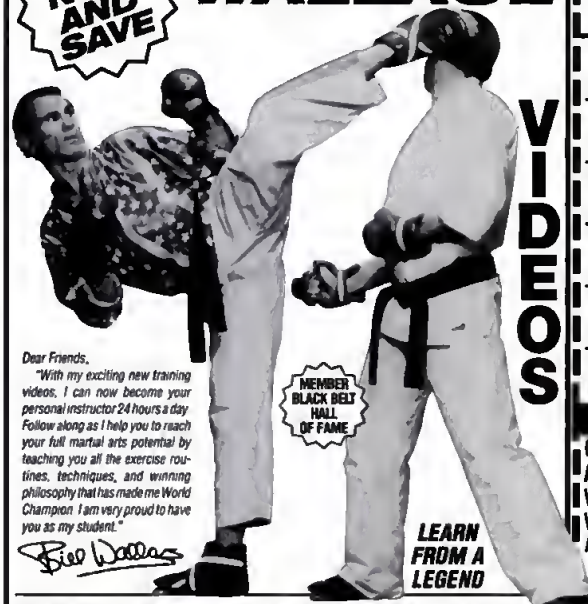

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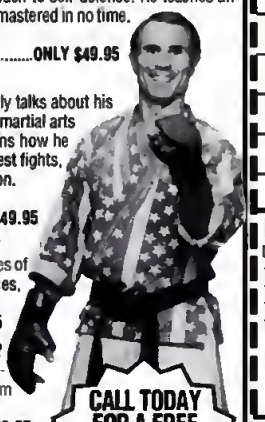

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letters

Continued from page 9

ring on wobbly legs hoping they can revitalize a dying art.

This death is caused by many problems, some of which the martial arts community can control. First, we need fighters to choose their opponents with integrity. The biggest problem in watching Alexio pound his opponents into the ground year after year is not that he's not a skilled technician. He actually possesses tremendous speed, technique and power. The problem is the quality of his adversaries. They are not the best fighters in the world or even the country. Alexio picks his opponents, then promotes the fights as if he can't find anyone else willing to face him.

Alexio fans, please understand that I'm not saying he doesn't have a lot of skill. I love watching him compete. The way he puts his hand and foot techniques together is like a well-choreographed fight in a movie. The problem is that for whatever reason he has taken the easy path and not fought the top-of-the-line heavyweights. He has not entered the K-1 competition—which would be fine if he were at least fighting some

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of their best fighters elsewhere.

I have always liked watching Alexio more than Roufus. However, Roufus is correct when he stated in the April 1999 *Black Belt*, "I've fought the best in the sport and he [Alexio] hasn't."

All the organizations and tournaments try to come to a consensus on who the best heavyweight kickboxer in the world is. Roufus said he would love to fight Alexio, and the fans and students of the game would like to see that happen. Yet it is not happening, nor are match-ups between Alexio and European champs like Peter Aerts or Andy Hug.

To give kickboxing a short-term boost (the long-term solutions to the American kickboxing problem are a different story), we need to get two of the best American heavyweights in the ring while they are still young enough to put on an exciting match. Whatever help we can get from martial arts leaders and promoters will be appreciated. Those who love the sport are crying out for someone to somehow set up a match between Rick "The Jet" Roufus and Dennis "The Terminator" Alexio. What a way for the sport to end this century or begin the next one!

Ken Herfurth
City withheld by request

Hapkido History Heresy?

I am writing in response to the June 1999 article titled "Birth of *Hapkido*" by Rim Jong-bae, Joe Sheya and Mike Burke. The article seemed to imply that the authors put together the late Choi Yong-sul interview and videotape, but that is not the case. The interviewer was the second heir to hapkido, Chang Chin-il. In essence, the recording was intended to be passed from the late *doju* (founder) to the current grandmaster to preserve some of the pertinent historical elements of the system.

Although I am happy the general public and hapkido practitioners have access to part of the Choi interview, proper credit should have been given and the reasons why the tape was created should have been listed. The authors had nothing to do with the recording of the interview, nor were they asked by Choi to write a biography.

On January 15, 1985 Choi officially passed the system to his successor, Chang Chin-il. An inauguration was held in April 1985 in Korea, and the entire ceremony was covered by Korea Sports News and MBC TV.

Continued

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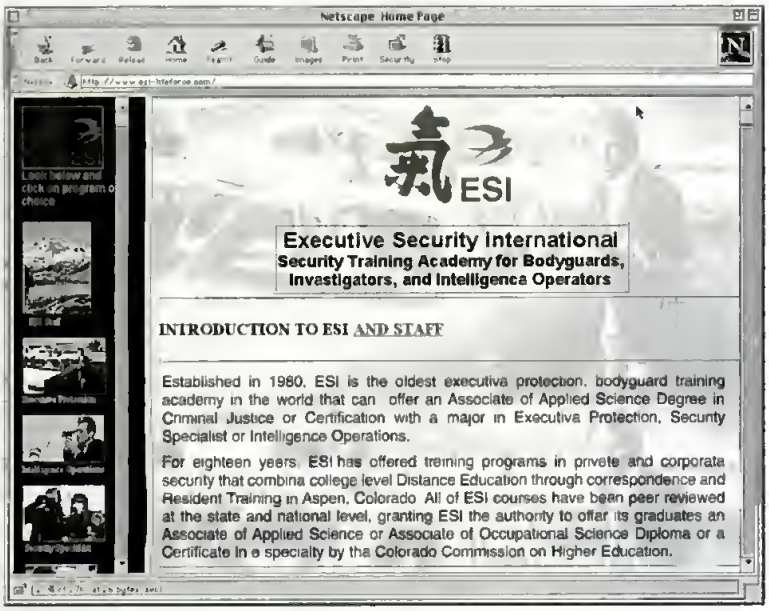

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If you were to view Choi's videotaped statements, you would hear him say that Chang was the only person that was personally trained to the highest level and bestowed with the greatest honor. Choi chose to endorse the best practitioner, the man who had learned the entire system under the strict tutelage of his mentor. One look at the way Chang moves and executes techniques will support Choi's decision.

The authors of the article seem to believe they are the purveyors of the true form of hapkido. Yet Chang continues to teach the system the way it was taught to him. Anyone who needs to understand the history, techniques or philosophy of the art should pay him a visit. Practitioners from all over the world have done so, and he has been a gracious host.

The authors criticized Chang for not bringing together the many splintered factions of hapkido. Although it may appear that he has not been actively committed to organizing the hapkido world, he has actually done much to help spread the art throughout the world exactly as Choi wished.

I hope *Black Belt* will interview Chang and run the complete videotaped and audiotaped interview. I'm sure that will clarify the past as well as the future of hapkido.

Vincent Giordano
New York, NY

Gracies Are Still Great!

All the Gracies are amazing. I know Royce and Renzo have recently experienced some losses, but look at all the wins they have had over the years. Mario Sperry and Walid Ismail are very good,

Continued on page 58

What "exactly" is the relationship between meditation/yoga and the martial arts?

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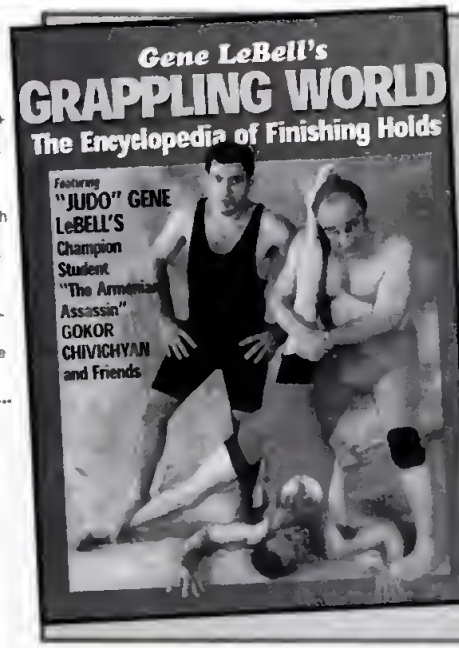

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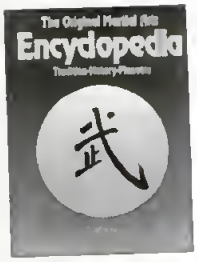

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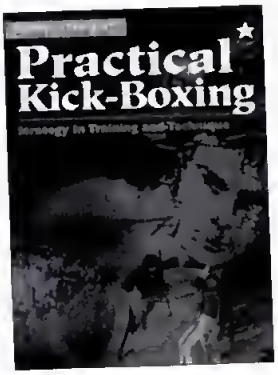

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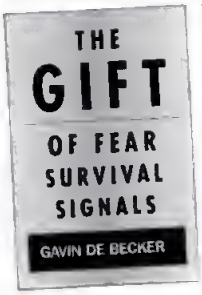

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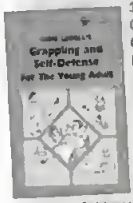

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Ron Van Clief

Continued from page 37

and stronger opponent by attacking the vital [attacking] arm only," Van Clief says. "Because Chinese goju is a combination of soft and hard arts, blocking soft and hitting hard is the basic concept."

Soft styles teach students to deflect force and deliver multiple open-hand techniques for maximum effectiveness, Van Clief says, and hard styles teach students to deliver swift and powerful kicks and punches to destroy their opponent. "Remember that hard techniques which deliver a powerful impact are totally functional," he adds, "but whatever shock you deliver you also have to absorb. Anytime you hit something, you can damage the structure of your hands and feet. All the great board, cement and ice breakers have arthritis in their hands and feet. Many have permanent injuries that are self-inflicted."

In a real-life street confrontation, soft-style techniques are just as effective as hard-style techniques, Van Clief claims. One of the most frequently used soft principles of Chinese goju involves the use of the open hand during the initial engagement of an opponent. In other words, grabbing is integral to the art because it is the prelude to entering and engaging in standing and ground grappling, he says.

To illustrate, Van Clief offers the following comparison of the advantages and disadvantages of using the closed fist and open hand: The closed fist has limited strike zones on the opponent's body, while the open hand does not. Use of the ctosed fist is more sensitive to distance, while use of the open hand is more forgiving. Effectiveness with a closed fist relies upon strength and speed, whereas effectiveness with an open

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hand relies upon deflection and control.

A Pinch of Grappling

Grappling plays a vital role in the current version of Chinese goju, and Van Clief credits Brazilian-jujutsu expert Royce Gracie with being the person who opened his eyes.

"My match with Royce in the UFC IV was a wonderful experience," says Van Clief, who was 51 when he entered the mixed-martial arts event. "I trained hard in boxing, wrestling, *aikijutsu* and Chinese goju for three months, and during that period I put on almost 25 pounds of muscle. But after Royce won, I became a true believer in grappling."

Before that fateful bout, Van Clief admits that grappling played a limited part in his training and his system. "In Chinese goju before the UFC, I taught aikijutsu and jujutsu and the foundation of my system," he says. "After the UFC, I added single- and double-leg takedowns, the mount, the guard and various ground-fighting control mechanisms. Grappling—more specifically, Brazilian jujutsu—has become an integral part of Chinese goju.

"Grappling and ground fighting are a tremendous workout with a multitude of benefits mentally, physically and spiritually," Van Clief continues. "Brazilian jujutsu is the premier form of ground fighting in America today. I credit the Gracie family with bringing this very important aspect to the [attention of the] martial arts public.

"Since that UFC encounter, I have studied Brazilian jujutsu with Royce Gracie, Renzo Gracie and Carlson Gracie," Van Clief says. "Marco Ruas, Ken Shamrock, Oleg Taktarov and Dan Severn have also played an integral part in my 'awakening.' They were all wonderful experiences."

As Taimak (left) throws a lead-leg front kick, Ron Van Clief traps tha lag by underhooking the ankle (1-2). Van Clief then drops the leg, scoots forward and slips his arm around his opponent's neck for a painful lock (3).

Van Clief's advice for all practitioners is simple: "The elements of grappling—sweeps, takedowns, throws and ground fighting—should be taught in every martial art."

The Payoff

Students of Chinese goju—as well as everyone who is exposed to Van Clief's theories through this article—stand to benefit from his vast eclectic experiences in the fighting arts. "Most styles are so classical that they don't really give students something they can use," he says. "That's why the basis of our system is practical self-defense that allows you to terminate a street confrontation as quickly as possible."

Following the advice of Ron Van Clief is a surefire way to increase your ability to respond to an attack in a way that is quick, efficient and very likely to succeed. And perhaps more importantly, the training he advocates will not damage your body before you even get into a situation in which you might have to use your skills on the street.

About the authors: Rodney Ley is the assistant editor of Black Belt, and Robert W. Young is the executive editor. To contact Ron Van Clief for seminar information, write to P.O. Box 359, New York, NY 10023. His instructional videotapes are available from Black Belt Magazine Video at (800) 396-4272 or (800) 423-2874.

Gripping his asaailant's throat, Al Dacaacos neutralizes an attack with a Maiaysian/ indonesian kria (dagger).

An Interview with the Wizard of AL DACASCOS

Wun Hop Kuen Do

BY JERRY D. RYAN

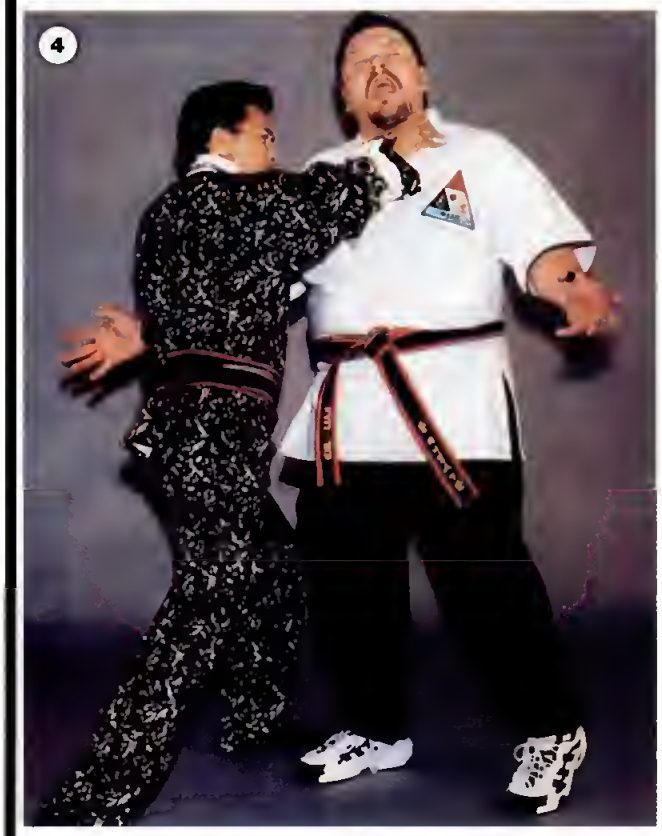
PHOTOS BY DENNIS REYNOLDS

See if you can guess the identity of this Asian-American *Black Belt* Hall of Fame member: He was one of a handful of students who trained under a master of a secretive martial art. Equally adept in fighting as with weapons, he was a nationally renowned martial artist in the 1970s. A master of kung fu, he founded his own style. He has graced the cover of many martial arts magazines around the world. Any ideas? Here's one last hint: His son went on to star in motion pictures and television shows, including *The Crow*.

Think you know who the mystery martial artist is? OK. If your answer is Bruce Lee, you may now bow out and leave the mat. The correct answer is Al Dacascos, founder of *wun hop kuen do* and trainer of champion fighters and forms competitors.

Dacascos is a whirlwind of activity. This is reflected by the art of wun hop kuen do being in a state of constant evolution. The process began in postwar Hawaii where many diverse ethnic cultures and fighting styles were coming together. *Kajukenbo* was a new system that compiled the best techniques from several of those martial arts. Growing up in a

Al Dacascos neutralizes his assailant's knife attack with a wrist lock and a baton choke.



rough, racially mixed neighborhood known as the Palama Settlement, Dacascos became one of kajukenbo's earliest students.

Although his previous studies included judo, *jujutsu* and various Philippine systems, Dacascos was not fully prepared for the intensity of the kajukenbo lessons. Training was rigorous, protective gear was unheard of, and trips to the emergency room frequently accompanied the workout.

Dacascos flourished under that teaching style. He was a pioneer in bringing kung fu to the national tournament scene in the 1970s. Of all the competitors that ever fought in the Long Beach Internationals, Dacascos was the only martial

Al Dacascos (left) prepares to defend himself against a punch (1). As the assailant's arm extends, Dacascos ducks under it and delivers a hammer fist to the groin (2) and an elbow strike to the solar plexus (3). Pivoting counter-clockwise, Dacascos grips the assailant's throat (4) and delivers a knee thrust to the abdomen (5). Dacascos then places his right foot back on the ground, pulls the assailant downward, and twists into an elbow strike to the head (6).

Black Belt caught up with Dacascos at his headquarters in Beaverton, Oregon, from which he runs his schools in the United States and Europe. As he speaks, you can tell that kung fu is his life. Rapid hand movements punctuate his discussion of seminars, books, tournaments, TV, movie and Internet projects, and the ongoing development of wun hop kuen do. His current passion is promoting the Philippine aspect of the system with John Daniels, a seventh-degree black belt in *arnis de mano* and an associate instructor of *kali-jeet kune do* under Dan Inosanto. The following interview will update the martial arts world about the current state of Dacascos and wun hop kuen do.

Black Belt: How is the Hawaii of today different from the postwar Hawaii in which you grew up?

Al Dacascos: Where I grew up was not an upper-class suburban area. Actually, where I grew up was considered a ghetto. The Palama Settlement area in the postwar '40s and '50s was not developed. We had more potholes in the road then we had road. During my schooldays, it seemed like every other day I was fighting just for survival. The kids in the area were not very disciplined. We were too busy mixing with Puerto Ricans, Filipinos, Japanese and Chinese. Although Hawaii is thought of as a melting pot, that melting pot came from the mixed blood. At that time, not too many of us kids knew martial arts. We were 6-, 7- and 8-year-old kids, and [we] didn't get into martial arts—the kicking and punching arts—until [we] were older. But there were judo classes for 5-, 6- and 7-year-olds.

BB: What was a routine martial arts class like back then?

Dacascos: My training with the late Sid Asuncion was not a matter of choice. He used to come to my house to pick me up for class. Sometimes I was so sore from the [previous] classes that I didn't want to go, but I had no choice because he would find me even if I hid. Every session in Sid's class was based on snapping techniques. Consequently, I thought that all *kenpo* was snapping techniques. We would train an average of three hours a night two times a week. To supplement that, I had a small group within the club with whom I trained. My personal training schedule was every day except Sundays for a few years. Because my training entailed other martial arts, I developed my own schedule: kenpo with Sid Asuncion, judo-jujutsu with Sullivan and Mike Chong, kung fu with Eugene Ho and Bucksam Kong, *escrima* with my cousin Roy Ebalaroza, boxing with my uncle Raymond—and whoever else who would show me something.

BB: How has martial arts training changed?

Dacaacos: Today, those that have the same desire to excel will run up against the same problems I did 30 to 40 years ago. Most schools here run classes on a hourly basis. This is due to the nature of the business, of course, since most schools are more business-oriented, [whereas most] schools back then in Hawaii were more for the art. We didn't give a damn about being sued. We just trained hard, and if you got stitches, it was like a badge of accomplishment. The more contact you dished out and took, the more you were respected. This type of training was typical with all kenpo classes

artist to win five trophies at the event—a record that has stood for more than 20 years. As a result of his success and skill, Dacascos was given the task of developing a system that incorporated more of the *chuan fa* (Chinese for "fist method") element of kajukenbo. That was the beginning of what would become wun hop kuen do.

in Hawaii, especially kajukenbo.

BB: What led you to develop wun hop kuen do from your kajukenbo base?

Dacascos: The popular beliefs about my basis in kajukenbo are not the entire truth. I had a judo, jujutsu, boxing, karate, *aikido* and Philippine stick fighting background before I got involved with kajukenbo through Sid Asuncion's kenpo-karate club. Kajukenbo was the catalyst that made me realize that no one style or system is superior to the next, and no one person is superior to another. It is a man's spirit or attitude to make good of the knowledge he acquires from the arts that makes him what he is. Therefore, wun hop kuen do is not any one particular style, but an expression of the individual to interpret the knowledge in a way that gives him moves that are [like] his own signature, for lack of a better word. Since no one person moves identically to another, it is the wish of the wun hop kuen do expressionist to create his own moves once he has mastered the basis of wun hop kuen do in the physical sense.

BB: What do you think of the recent interest in the grappling arts that was spawned by the Ultimate Fighting Championship?

Dacascos: It is good for the all-out martial artist but bad for the schools that concentrate only on the hitting arts. The Ultimate Fighting Championship has been a wake-up call to the other arts. Naturally, those hard-core traditionalists in the hitting arts will do the most damage to their students by giving them false hopes that their one strike will drop a grappler all the time. Wun hop kuen do may look like a total hitting art, but it would be wrong for an opponent to judge us on that. Most good martial artists know that you may attack with a long-range weapon before closing the gap to finish him off with a grappling or submission hold. That is, if he hasn't been finished off already by the initial attack of the hitting arts.

BB: How does wun hop kuen do teach students to deal with a grappler?

Dacascos: We realize that in any situation, if the attacker is not dealt with within a few seconds—if the opponent is not knocked out or in a submission situation—you will find yourself in a grappling and/or floor confrontation. Quick and complete response is the key. However, it's important to remember that individuals under the influence of drugs, alcohol or mental instability will not necessarily go down from your punching or kicking techniques because their body may be immune to pain.

BB: What has been your greatest accomplishment in the martial arts?

Dacascos: Seeing students become instructors, watching them further the art of wun hop kuen do worldwide and becoming successful in their own endeavors.

BB: What has been your greatest disappointment?

Dacascos: Seeing those that have high goals but are not accomplishing their journey. Seeing that there are some schools in which the ranking system is lowering the integrity of people who've been working all their life to develop the martial arts just to see some 27-year-old come along with an eighth- or ninth-degree black belt. There are some styles and schools that are openly laughed at because everyone knows their belts are bought and sold. The black belt is a symbol of a system. If there is no integrity behind this symbol, then the whole system is meaningless.

BB: I understand that you have a number of projects going on. Can you tell us about them?

Dacascos: We just finished the principal shooting of a made-for-television movie called *Kung Fu Kids Klub*. We are currently working on *Corridor*, a film about the homeless, and we're preparing a TV program called *The Man From Paradise*, where I play a secret-agent-type character. I'd like to finish [my book about] the history of wun hop kuen do, as well as finish documenting all the materials for wun hop kuen do students. I have four videotapes on wun hop kuen do, but I need to record more because the first four covered only a touch of the expression of the art. I need to make it more complete. Our Internet project is to bring wun hop kuen do and the Philippine martial arts to a worldwide audience through live and recorded lessons on the Internet. Hopefully we will be the first to do this.

BB: The crime rate across the United States is dropping. Is there still a need for good street self-defense?

Dacascos: Yes. The need to stay on top of this is critical. Whenever you have a drop, the pendulum will swing in the other direction. Who knows when that will be? Having martial arts skills is like having medical insurance. [They are] something you need to have and hope you never have to use.

BB: You have trained tournament champions for more than a quarter century. What blend of *kata* (forms) and sparring is most beneficial for developing top competitors?

After taking control of his attacker's weapon, Al Dacascos delivers a rising kick to the head.

Dacascos: First and foremost, the primary thing is developing a student with the right attitude—the fire and desire to succeed no matter how great the sacrifice. There are only a few competitors who can accomplish the most difficult [task], which is [competing in] both empty-hand and weapons forms, as well as fighting. If students can split their time equally between forms and fighting, then you have all-around competitors. If not, they need to dedicate 100 percent of their time to the arena they choose.

BB: You, along with roughly 30 other renowned martial artists, recently appeared on *Masters of Martial Arts*, the television program with Wesley Snipes. How did it feel to be honored by your peers?

Dacascos: Being honored at the Wesley Snipes event will stay in my memory forever as one of the very highest points in my life.

"During my schooldays, it seemed like every other day I was fighting just for survival."

BB: Your son, Mark Dacascos, has appeared in numerous movies and now stars in the television series *The Crow: Stairway to Heaven*. Do you have other students who have achieved such fame?

Dacascos: Yes. Eric Lee and Karen Sheperd are the most noted. Then there are Emanuel Bettencourt in Europe and

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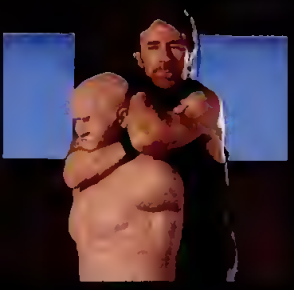

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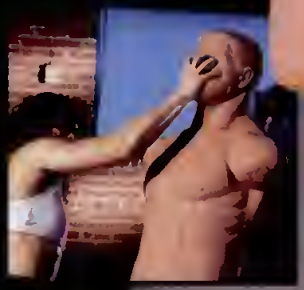

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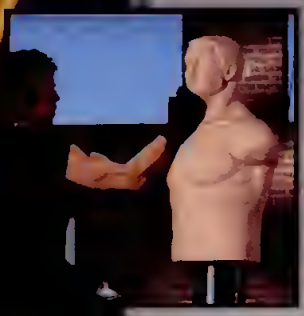

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Earl White in Los Angeles, who have been in many movies. The stable of students we have now will soon produce more talent in the entertainment field.

BB: What advice would you give to parents whose children are beginning to experience a waning interest in the martial arts?

Dacascos: Talk to the child's trainer. If the program is exciting enough, you'll have good, attentive students. The program needs to be monitored, and the parents need to be involved.

BB: You are on the board of directors of Still People, a nonprofit group advocating wheelchair arts and athletics. How does kung fu fit into the life of a person with a disability?

Dacascos: A person may not be physically capable of doing all the moves [taught in] the martial arts, but the discipline of kung fu [can still help] that person's mind and spirit. Spirit, mind and body are the keys to the martial arts. Even if one part is deficient, the other two need not be. Kung fu is the art of self-knowledge, knowing about your weaknesses and strengths. It can make the weak better and the strong even stronger.

BB: Where do you see wun hop kuen do and the martial arts in general moving in the new millennium?

Dacascos: Professor Adriano Emperado saw the direction back in the early '70s. I saw it, too. But the movements I was practicing back then, which were heavily influenced by the Philippine martial arts, were not recognized. That's because even in their basic form, nobody knew what they were. My kung fu teachers would tell me that my movements were not pure kung fu. I knew that. It was just that I was a little more fluid and a little bit faster. People see the Philippine [arts] now, but we had them 30 or 35 years ago. With the proper packaging and marketing, wun hop kuen do could be the martial art of the new millennium. I say this with conviction because I believe wun hop kuen do set the stage 30 years ago with innovations that are practiced today but that few would give us credit for. The time is here. We may be a small organization compared to a lot of them, but at least we have the integrity to keep going and growing. For the small association that we are, we turn out some incredible people.

About the author: Jerry D. Ryan is an Oregon City, Oregon-based free-lance writer who has trained in the martial arts for more than 20 years.

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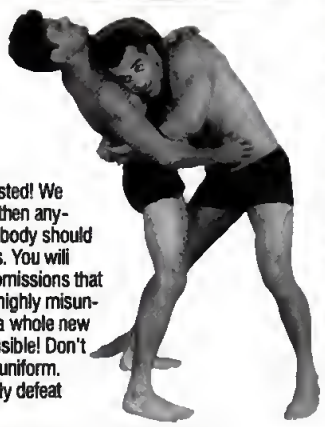

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TAPE 5 Fighting From The Back

In this ground breaking video, the Zen machine will teach you everything you need to know about getting an opponents back and quickly finishing the fight! You will learn how to get the back from numerous positions and use devastating strikes to set your opponent up for chokes, armbars and leg locks. All back positions are covered including north &south and the turtle position. Also included, Mario Sperry in action!

TAPE 6 The VALE-TUDO Guard

Think you know how to fight from the guard? Think again! This tape will totally change your understanding of the guard and how it should be used in a street fight! The Zen machine will show you how most guard techniques learned in sport Jiu-Jitsu will not work in a street fight and are extremely dangerous. Then Mario will teach you the proper way to control, strike and defend with your legs in a real fight. This video is a real eye opener and will surely shock many sport practitioners as Mario teaches how to demolish those attempting to use conventional methods of opening your guard and passing your legs! You will also learn when and how submissions from the guard should be used. This tape is definitely the most important work on fighting from the guard ever produced. Next, Mario Sperry will teach you how to reverse a bad position into a good one by teaching the most incredible escapes ever seen. Learn how to escape from being mounted every time! Also covered is the knee on stomach, the back and more. The Zen machines escapes are so powerful that even the strongest opponents will not be able to stop you!

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TAPE 7 Advanced Takedowns

Here, Mario and Murilo break the standing fight game down even further. Special punching techniques developed my these two masters allow them to enter into a takedown without getting hit. Mario breaks these techniques down showing what and what not to do if you face a strong striker. Next, you will learn special techniques for taking down strong wrestlers or experienced fighters that refuse to hit the ground. Mario also covers more ways to smash opponents that want to hang onto a octagon type fence. Great material! Next, Mario teaches how to get your opponent's back while standing and teaches multiple advanced methods of punishing and bringing them down! Many, many new take downs in this tape, a must for your library.

TAPE 8 Attacks From The Closed Guard

This super hot tape brings fighting from the guard to a whole new level. Learn to attack safely, and apply advanced armbars and chokes without getting hit, that will catch your opponents off guard. Learn special turnovers that work against striking opponents that lead to devastating spine and neck submissions. This tape is loaded with new material! If you liked his first guard tape, you will really love this!

TAPE 9 Attacks From The Open & Half Guard

This tapes is serious Vale-tudo. Mario starts with some brand new Vale-Tudo sweeps and then starts to really bang away with really slick new submissions. As Mario teaches in his first series, submissions against striking opponents are difficult unless you know the proper timing. Here, Mario and Murilo teach the skills to catch arm bars and chokes against those really tough opponents that are trying to smash you! Mario then takes you to the half guard and teaches some really hot turnovers and submissions not covered in his first set of tapes. Mario also covers more techniques for opponents that sit in the turtle position like wrestlers, and teaches new ways to turn them over and get back into the game! Finally, learn how to defend and reverse a bad situation like someone getting your back. All new hot material here!

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TAPES 11 & 12 Vale Tudo Leglocks!

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letters

Continued from page 44

but they were trained by a Gracie. The techniques required to beat a Gracie must be learned from a Gracie.

So even though the Gracies lost a match, that does not take away from all the matches they won. Every Brazilian-*jujutsu* black belt should be respected because of all the dedication and skill it takes to get there.

Joey Saucedo
Gibsonburg, OH

Excellent Article by Perez

I am writing in regard to Herb Perez's State of Taekwondo column (February 1999) titled "Korea's Taekwondo University Trains the Best." In 1991 I was a student training under Adam West Schainblatt and the Eagle Tae Kwon Do Federation in Raleigh, North Carolina. I was present for the grand opening of the Greensboro Black Belt Academy in December, where I met Yang Jin-bang and several professional *taekwondo* experts. Yang is an excellent technical director, and Keith Krotish is an excellent master of taekwondo.

The students of the Greensboro Black Belt Academy are lucky to have such excellent guidance and experience with Krotish and Yang. They are also fortunate to train in one of the finest *dojang* (practice halls) in the United States.

Perez's column about the best competitors in the taekwondo world and their achievements was excellent. It is great that Korea has such a university with world champions, gold medalists, high-profile coaches, researchers and directors like Yang to help others achieve their goals in the martial arts.

Brian M. Pregmon
Carthage, NC

Self-Defense Laws Suck!

I have been a subscriber of *Black Belt* for years now, and I want to let your talented staff know how much I appreciate each and every issue. Each one seems better than the previous one, and it just keeps improving. I especially enjoy the columns and articles by Bill Wallace, whom I respect and agree with very much. I also love the photography which illustrates attack and defense scenarios, along with the detailed explanations of what techniques are being applied and what their purpose is. Keep up the good work, and I will gladly remain a faithful subscriber.

letters

The second reason for my letter is to let you know that I have found out something I would like to share with the martial arts community. Recently, I tested for my second *dan* (degree) in *taekwondo*. It was difficult but rewarding. I passed the test. However, a police officer/martial artist who is one of my regular night passengers (I am a bus operator for one of the most violent routes in Detroit) told me that my techniques cannot legally be used in an altercation. He said it is unlawful for me to defend myself.

If I am attacked by a knife-wielding or gun-toting crackhead, the courts will hold my martial arts training against me, which means I would become the assailant and the criminal would become the victim. This is crazy. A few months ago, one of my coworkers on the same route was viciously attacked by a passenger and pistol-whipped so badly that his head required surgery to preserve his life. The term that keeps coming up is "excessive force." Isn't it amazing that being pistol-whipped is not considered excessive force, while a round kick to the midsection or ax kick to the head can be?

I am also told that it is illegal to carry martial arts weapons in certain municipalities in the state of Michigan. That means no *nunchaku*, *kama*, *tonfa* or throwing stars. Yet if someone comes at a martial artist with a weapon, all the martial artist can legally do is subdue that person—without excessive force. In the meantime, maybe he should tell his assailant a bedtime story while he holds him for the police.

We must change the law. Not all martial artists are bad, just as not every law enforcer is good. We should have the right to protect ourselves and our loved ones without having to go to jail for exercising that right.

Dennis M. Garcia
Romulus, MI

Judo vs. Brazilian *Jujutsu*

I would like to respond to Michael Gallant's letter titled "Nothing New Under the Sun" (February 1999 *Black Belt*). I have trained in Brazilian *jujutsu* for a year and a half, and before that I studied judo for 15 years. I would like to clarify some misconceptions held by practitioners of both styles. Gallant correctly pointed out that ground-fighting techniques existed long before the Gracie family "discovered" them. He is also correct in noting that *newaza* (ground fight-

Continued

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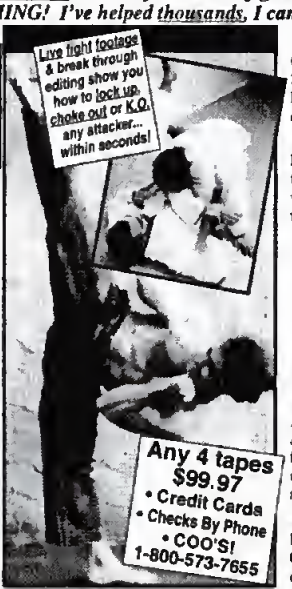

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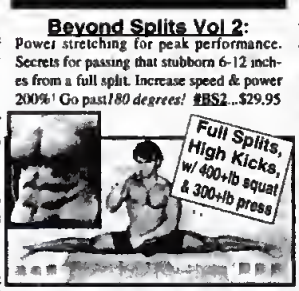

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ing) is a fundamental part of judo training and is practiced all over the world. But it is also a fact that newaza is practiced differently in judo schools than it is in Brazilian-jujutsu schools. *Taekwondo* and *muay Thai* have punches and kicks, but it doesn't take a fifth-degree black belt to realize they are not the same.

The obvious difference between newaza training in Brazilian-jujutsu schools and that done in judo schools is the list of techniques permitted in *randori* (sparring). The vast majority of judo schools permit *kansetsu waza* (joint-locking techniques) to the elbow only. This is not the case with jujutsu schools, which permit joint locks to the elbows, wrists, knees, shoulders, ankles and even the neck. In judo schools, kansetsu waza to joints other than the elbow are permitted in *kata* (forms) only. I will not comment on one method of training being more or less effective than the other; I will only note that this is a difference between the two styles.

There is another important difference between newaza training in judo schools and Brazilian-jujutsu schools: the rules. Regardless if one trains for competition or not, all martial artists obey rules when they train. A common misconception is that martial arts with a strong sporting aspect are less effective because they are "just sports." That is a ludicrous argument when one considers that we all train according to a set of rules. To do otherwise would result in a significant number of injuries during every training session. It is the rules under which you train that determine the skills you develop. For example, if you prohibit punches to the face when you spar, your fighting style will evolve without the ability to defend against punches to the face.

For the most part, the two ways of practicing newaza are identical. However, there are two major differences between the way *judoka* and Brazilian-jujutsu stylists engage in newaza randori, and these differences govern the way skills are developed. The first and most important difference is that Brazilian-jujutsu stylists place the utmost importance on preventing their opponent from taking their back (back mount). As a result of this philosophy, they develop the ability to fight from the guard to a very high degree. In general, judoka will allow their opponent to take their back rather than be held in *osaekomi waza* (pinning technique). As a result, very few judoka develop their guard to the level of Brazilian-jujutsu stylists. The reason why judoka are more likely to allow their opponent to take their back is closely tied with the second major difference between the two styles: the purpose of osaekomi waza.

In Brazilian-jujutsu schools, osaekomi waza is used to obtain a superior position from which to pursue a submission. In judo schools, pinning techniques are considered finishing techniques in themselves. In a judo contest, for example, an *ippon* (one full point) is scored after you pin your opponent for 25 seconds. When a judoka is held in osaekomi waza, he must escape from an opponent whose only objective is to hold him there, and that can be difficult. A Brazilian-jujutsu stylist, on the other hand, is attempting to escape while his opponent is attempting a submission. That provides more opportunities and makes the job easier. As a result, judoka tend to develop stronger osaekomi waza, and they generally

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letters

have better escapes. There are other differences between the two styles, but they are more subtle.

Brazilian jujutsu and judo are two similar martial arts that have much in common, but they are definitely not the same thing—not even within the realm of newaza. Both are aesthetically pleasing and effective, and they complement each other wonderfully. Because of this, judo classes have been introduced into the curriculum of my school. Also, it is why I encourage practitioners of both arts to keep an open mind and see what they can learn from the other.

John Widmann
North Potomac, MD

One Size Does Not Fit All

Thank you for publishing the interview with Gary Alexander in the February 1999 issue of *Black Belt*. It's good to know that there are some instructors who still feel that the martial arts aren't for everybody. For the first five years of my own martial arts training, I was disappointed with the no-contact, super-soft workouts and the fact you can't hit

Continued on page 140

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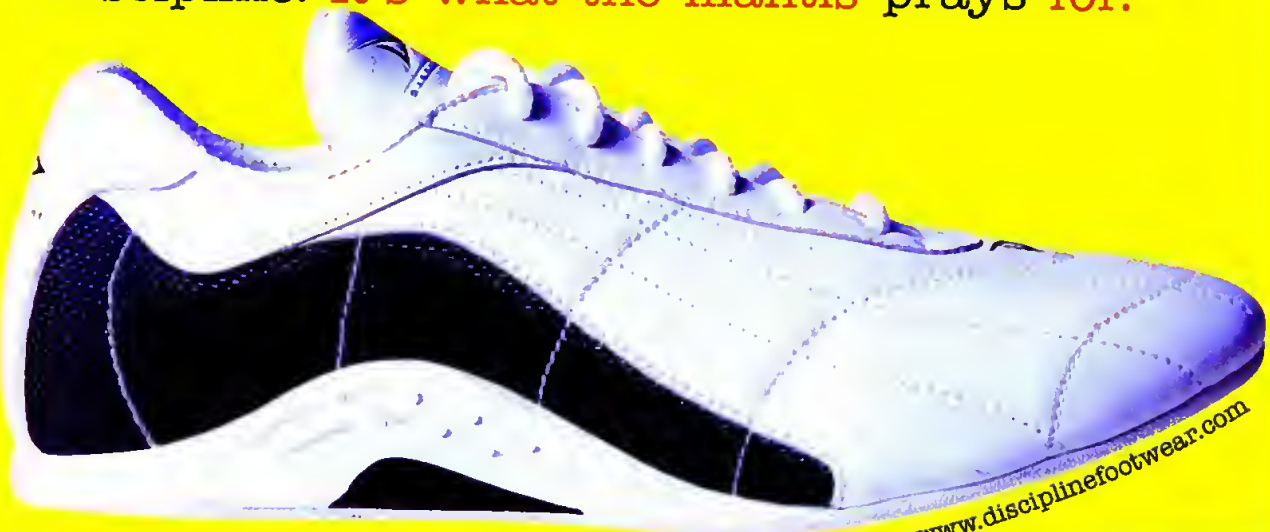
This is a story about my brother. That's him in the corner there. He worked for this huge sneaker company for like half his life until just about a year ago, when he had what we now refer to as 'the incident.'

Here's what happened.

My brother was watching *Enter The Dragon* for about the ten millionth time in the waiting room of a Sears Tire & Auto Center. Right after Bruce Lee says to Han 'You have insulted my family and you have insulted the Shaolin Temple,' he looks right at my brother and says 'Quit your job, liquidate your assets and build the world's first technically advanced, high performance martial arts shoe.'

Which, after three or four sessions with a very reputable psychiatrist, is exactly what my brother did. He calls his company Discipline. And you can buy his shoe, the Disciple Low, at Paragon Sports in Manhattan or on-line at SkipsMartialArts.com.

Discipline. It's what the mantis prays for.



One of tha kays to power kicking, tha author says, is to practice basic kicks against tha reaistance provided by an aiastic training band. (For iiiustrative purposas, Olympic taakwondo gold-medsiist Herb Perez is shown kicking with Century Martial Art Suppiy's PowarLine RiPcord.)

TAEKWONDO P

How to Get More Bang for Your Buck!

POWER KICKING

by Anthony D. Hubble

"Flick up your knee. OK, now kick! No, no, no. Kick harder! Snap it. Again. Again. Again. No, not like that. Watch me. See? Now you try. No, no. Give me 20 push-ups end try again."

Sound familiar? If you started training in *taekwondo* 20 or 30 years ago, chances are you're having e flashback just about now, remembering a stern Korean master giving you your first lesson in the proper wey to execute e side kick. Back then, most taekwondo instructors were very traditional and specific when it came to the goal of each lesson. They simply wanted you to learn how to kick with power. But because they were frequently unable to explain the relevant principles of kinesiology, body mechanics and physiology, often they could not be specific ebout the best methods for developing powerful kicks.

Therefore, most of the old teaching ways focused on a simple formule: You watched the instructor perform a new technique, then you repeated it 300 or 400 times, dropping for push-ups whenever you got it wrong. Before long, the instructor figured, you would be able to launch a perfect kick. He would then say something obscure like, "It's like e finger pointing at the moon," and that was supposed to deepen your understanding of the way to generate power. If you happened to be a slow learner who lacked the genetic gifts of your clessmetes, you would end up with bulging pecs end lots of time spent wondering what the heck that pointing finger was all about—but your side kick would probably not be any better.

Changing Times

Fast forward to the 1990s. Most taekwondo instructors now know that power kicking is a simple matter as long as it is approached from e scientific point of view. Specifically, they know that a couple physical laws and biological principles describe all the necessary action.

First, your ability to generate power depends in part on your genetic make-up, and that can never be changed. It is your body's ratio of fast-twitch and slow-twitch muscle fibers

Heavy-bag training is a must for any martial artist who wants to increase the power of his kicks, the author claims. Merely snapping your foot out into thin air just doesn't cut it. (For illustrative purposes, Jeremy Fairchild is shown kicking a stand-alone punching bag.)

that determines what kind of athlete you are destined to be. For example, a sprinter has a higher percentage of fast-twitch fibers than does a marathon runner. Likewise, a martial artist with a preponderance of fast-twitch fibers will be able to execute faster kicks than his slow-twitch classmate.

However, speed is only one component of the power equation. Some 200 years ago Sir Isaac Newton devised the formula that equates kinetic energy with mass times the square of the velocity. That means that the heavier an object (your foot) is, the greater the force it imparts when it strikes its target. (Of course, the exact amount of force also depends partially on the weight of your kicking leg and the angle at which your foot strikes the target.)

If a heavy foot and an innate ability to move quickly are all

Trsining with weights three times a week can help a martial artist develop the muscles needed to kick with more power. (For illustrative purposes, Chris Lydon is shown practicing the roundhouse kick.)

A treining partner can prove helpful during resistanca training designed to develop the front kick. With the taekwondo stylist'a ahoulders against e wall and leg chambered, the partner begins puahing egeinat the ball of the kicker's foot (1). The partner applies constant pressure for the duretion of the leg axtenaion (2), after which the leg la retracted and the exercise repeeted.

that's required to develop power, are you hopelessly limited by your physiological make-up? Well, those factors can be an obstacle, but there are always ways around them. One of them is frequently used by taekwondo instructors, who often advise students to work smarter, not harder. In other words, power kicking can be achieved through the utilization of proper technique. When technique is coupled with the improved muscle response that comes from cross-training, you will be able to kick with every ounce of power your body is capable of generating.

Correct Technique

To properly discuss technique, each taekwondo kick must be broken down into four stages: the chamber, the extension, the re-chamber and the return to the ready stance. Each stage influences the one that follows and is influenced by the one that precedes it. For example, an improper chamber will have a negative impact on the kick's trajectory and power, as well as on your balance when you make contact. It will also cause you to lose your balance as you re-chamber your leg and return to your ready stance, possibly ruining your ability to immediately deliver a follow-up technique.

This article will discuss how those four stages apply to three basic taekwondo kicks: the side kick, roundhouse kick and front kick. Although a mere three leg techniques may not sound like much, if you can execute them well from a variety of angles, you will possess a complete sparring and self-defense arsenal.

Side Kick

When you chamber your leg for a side kick, your knee position and body alignment are critical. From a sparring stance, your knee should be raised in the direction of the corresponding pectoral muscle. The lower half of your leg should be held at a slight angle to the imaginary line that connects you with the target.

Your planted foot pivots until your heel points at the target. That ensures proper hip alignment. Once you have finished turning, you should have to look over your shoulder to see the target.

When you extend your leg, there should be a straight line from the heel of your kicking foot—which is the contact point of the technique—to your corresponding shoulder. Your foot should be angled with the toes pointing down.

The re-chamber is simply returning the leg to its chambered position—unless you intend to deliver a different kick immediately afterward. In that case, you should assume the

BASIC LOWER-BODY WORKOUT

EXERCISE	REPETITIONS	SETS
Dead lift	8-10	1-3
Squat	8-10	1-3
Leg Extention	8-10	1-3
Leg Curl	8-10	1-3
Calf Raise	8-10	1-3

BASIC UPPER-BODY WORKOUT

EXERCISE	REPETITIONS	SETS
Bench Press	5-8	1-3
Military Press	5-8	1-3
Bent-over Row	5-8	1-3
Triceps Press	8-12	1-3
Biceps Curl	8-12	1-3

Working out with a partner can help a mertiel artist increese the power of his sida kick. The teekwondo practitioner chambers his leg and pieces his reer hend on a weil for balance, and the partner pushes againat the blade of the kicker's foot (1). As the taekwondo practitioner extends his leg, the partner mainteina conatent pressure throughout the movement (2).

chambered position needed for the next kick.

The return step involves simply dropping your foot and assuming a comfortable sparring stance.

Roundhouse Kick

To chamber your leg for the roundhouse kick, you should raise your knee so it points toward the target—either straight out from the side of your body or turned in slightly. The higher your knee is, the higher the kick will be. During the kick, the foot of your supporting leg should pivot 135 to 140 degrees as the lower half of your kicking leg snaps out. The striking surface can be the instep or ball of the foot.

The re-chamber phase involves simply returning your leg to the chambered position, while ensuring that your knee is held high. You then return to your ready stance.

Front Kick

The chambering action for the front kick involves raising your knee as high as possible in front of your body. When you start to kick, your supporting foot should pivot inward 20 to 30 degrees. The kicking foot should travel forward or upward, depending on the target. Your foot should be fully extended with the toes pulled back so the ball of the foot makes contact.

The kicking motion can be a quick snap kick or a push that relies upon the weight of the body for power. A variation uses the heel or the bottom of the foot to strike, then pushes forward to upset the balance of the opponent.

After striking the target, you re-chamber your leg and return to a ready stance.

Developing Power

If you use perfect technique and add the momentum of your body, each of the above-mentioned kicks can become a power kick regardless of your size. But the power can be increased further if you develop your muscles through resistance training and plyometrics.

Resistance training increases the efficiency of your muscles and builds the connective tissue of your body. But it requires more than the mindless movement of weights. Careful thought must be given to how you lift. Remember that you are not lifting to become a bodybuilder or power lifter; you are lifting to develop short bursts of explosive power. Therefore, each repetition should be an explosion on the positive side of the lift and a controlled move on the negative side.

Consider the squat: From the lower position of having your upper thighs parallel to the floor and your back straight, you

"Whether you are a beginner or advanced taekwondo athlete, developing power kicks is a matter of getting back to basics. Concentrate on perfecting your form and building explosiveness in your muscles."

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should explode upward to a standing position. That is the positive side of the exercise. Then you should slowly bend your legs until you are in the lower position. That is the negative side. It is important to concentrate on using only your leg muscles and not your lower back.

If you are new to weightlifting, you should schedule a rest day between your workouts, and exercise no more than three days a week. Start with one set of each exercise and progress to two or three sets when your body becomes accustomed to the load. To maintain the explosive quality of the workout, limit each session to 45 minutes. Remember that it is not meant to be an endurance exercise.

Plyometrics

Plyometrics is a new buzzword for an old concept that involves applying resistance over the entire range of motion used in the specific technique or movement and powering through that resistance. For a good plyometrics workout, you will need the assistance of a training partner or classmate.

- Side kick: Standing with your shoulders against a wall, you chamber your leg for the kick. Your partner holds your heel, pushing lightly against it using his body weight as resistance. You extend your leg as if you were kicking your partner. You should not try to push him away with your foot; instead, you should try to kick *through* him. In other words, you engage your fast-twitch muscle fibers in a burst of speed. As your leg extends, your partner adjusts the resistance throughout its range of motion. Obviously too much resistance will prevent you from extending your leg at all, while too little will not engage enough fast-twitch muscle fibers. Once your leg is extended, you re-chamber it without resistance and repeat.
- Roundhouse kick: You chamber your kicking leg while placing your arm against a wall for balance. Your partner should apply resistance against the instep of your kicking foot with one hand and against your shin with the other. (An alternative is for him to place both hands on your shin.) Then you extend your kicking leg as he lightly resists during the entire movement. Note that this plyometric exercise requires less resistance than the side-kick exercise because you are not pushing off your body weight.
- Front kick: The plyometric exercise for the front kick works best to improve the pushing version of the technique. Although it is most efficiently performed with a training partner, it can be done with a heavy bag or an elastic training band with ankle cuffs. You start by leaning against a wall for support. Your partner pushes against the part of your foot you intend to use as a striking surface. As you extend your leg, he provides constant resistance. Then you retract your leg without resistance and repeat the exercise.

Back to Basics

Whether you are a beginner or advanced taekwondo athlete, developing power kicks is a matter of getting back to basics. Concentrate on perfecting your form and building explosiveness in your muscles. Perseverance is the key. Find the combination of exercises that work best for you and get moving.

About the author: Anthony D. Hubble is a free-lance writer and taekwondo instructor based in Norfolk, Virginia.

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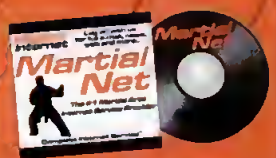

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"All Your Fancy Fighting Skills Won't Earn You An Extra *Second* Against This Devastating New Natural Streetfighting System!"

Why are black belts, boxers, Ju Jitsu wrestlers... and *especially* those silly macho "military" guys who *claim* to be so tough... scared to *death* when faced with this amazingly *simple* new fighting secrets?

Dear Friend,

My name is Bob Pierce... and I have *serious "inside" knowledge* about every "new" fighting system that's ever been "hyped" in this magazine. I have *financed* the marketing for many of these systems... I'm well-known in all the important military, martial art and military circles. (My contacts include former Navy SEAL and Army Special Forces, plus guys who train SEALs, FBI and CIA agents, big city SWAT police, and special "black bag" operatives the government doesn't want you to know about.)

I don't seek these men out. These hotshots come to *me*... often begging for a chance to show me their" stuff".

Well, let me tell you something. You need to hear this: Almost *all* those super-hyped fighting systems are...

Pure Over-Rated *Garbage!*

Real fighting... especially the vicious, no-rules attacks and fights *you're* every likely to see in the street... has changed forever! Almost *everything* you know is obsolete, and I don't care how long you've been training or who you've trained with.

Worse... if you are ever forced to actually use anything you've learned — and if you're like 99% of the guys out there trying to put together a few "guaranteed" skills to protect yourself and your family — you will likely get hurt if you attempt to use any *fancy stuff* against an experienced streetfighter or mugger.

Every fighting system I've seen is just too damned complicated to *master* in a reasonable time (and they're just *lying* to you if they say different)! Those military guys are the *worst* too... anyone who *knows* the SEALS and Army "elite" special forces work knows these soldiers use *weapons* to fight with... NOT their hands! Hand-to-hand streetfighting is the *least important skill* they need or seek... and they learn a few "basic" hand-to-hand skills almost as an *afterthought*!

The truth is, when these "elite" soldiers are pitted against an experienced, world-class streetfighter...

They Lose!

I'd almost *given up* trying to find an *honestly* simple fighting system that was easy to master (not just "learn")... and that I could *count on* if I was forced to defend myself.

And then I stumbled on something... I think you'll find it interesting, also.

Let me tell you a very short story that may be the most important one you ever hear in your life: Just outside of Tulsa, Oklahoma, there's a beat-up warehouse where certain "unusual" types of people like to gather. If you're a stranger out here, you're not just unwelcome...

You're *Meat!*

And it's very easy to tell if you're not one of the "in" group: These guys shave their heads and tattoo *swastikas* on their scalp. They're permanently pumped with a steroid-and-amphetamine rage. They wear jack boots, carry chains, knives and baseball bats... and they never, *ever* fight fair. All fights are three, four, or a *dozen* to one.

They're Skinhead Neo-Nazi's... probably the most *vicious* and *dangerous* punks roaming America. (Compared with Skinheads, an inner-city Compton gang of Crips or Bloods look almost like *Boy Scouts*.) Skinheads never need a *reason* for violence — just being alone and close enough to jump will make you an instant victim.

These Sick Jerks Actually *Enjoy* Hurting And Humiliating People!

Anyway, on this particular night an ordinary-looking man named Chris Clugston made the mistake of driving out to this isolated warehouse. He thought he was going to see a band play music, maybe find a nice girl to dance with, have some fun on a hot summer night. He didn't have much money on him — after paying the "cover" to get inside and ordering a beer, all he had left was *one little nickel* in his pocket. Remember that — a single nickel. Not even enough to leave as a tip at the makeshift bar.

Chris didn't know what to make of all the skinheads giving him the "evil eye". He thought they just had really bad haircuts and silly taste in clothes. He felt no fear... in fact, as he passed a table of them, he reached out and good-naturedly rubbed one of them on the scalp. "Nice haircut, fella," he said.

Three skinheads stood up and quickly cornered him. The band played on.

Now, you have to get this scene right to understand the *importance* of what happened next: The *smallest* of the three Skinheads coming at Chris was his same size; the others were taller, more muscular, heavier. They were reaching for objects in their pockets (it was too dark to see clearly) smiling with relish for the stomping they expected to hand out. No one in the warehouse had the slightest urge to help or stop the fight. There was nowhere for Chris to escape.

In less than a second, he suddenly realized he was about to be jumped by three experienced streetfighters... and if he didn't do something right *NOW*...

His Life Wasn't Worth Much More Than That Nickel In His Pocket!

Well, what would *you* have done? You know, in your heart, you run the risk every day of being in the same situation... cornered by punks who want to do you (and your *family*, too, if they're nearby) serious harm! It's not even connected to robbery anymore — they don't want your nickel, they want the thrill of stomping your face into hamburger.

It could be in a parking lot downtown, in a movie theatre, outside your local Seven-Eleven...

Or in The Cool Darkness Of *Your Own Bedroom*, Late At Night!

Have you *seriously* thought about what will happen to *you* during real-life crunch time... where *your* life (and that of your loved ones) aren't worth a plugged nickel?

Back in that lonely Tulsa warehouse, Chris didn't have *time* to think. He didn't *need* to... in a *blink*, he turned that nasty situation around 180 degrees... and those three Skinheads, *even though they were poised and ready to attack*, found themselves suddenly thrust into a world of pain and confusion. But Chris didn't use anything that even *remotely* resembles karate, or Judo, or Tai Kwan Do, or even boxing or wrestling. No. Instead...

Chris Did Something These Experienced Fighters Had *Never Seen Before*... And *Hope* They Never See Again!

There were other Skinheads in that old warehouse that night... *but they didn't bother Chris!* Not after they saw what he did (with an absolutely chilling calm and sense of confidence) to those three streetfighters who cornered him! There was something in his eyes... something the *first* 3 punks missed in the dim light... that now warned the rest of them away.

The fight didn't take three seconds... because while two of the Skinheads went down hard *immediately*, the third broke and

ran, and Chris couldn't catch him! These guys have been spotted around Tulsa occasionally since then, and they're still "jumpy". There isn't a *flicker* of that punk fire left in their eyes. Even the guy that got away (thanks to his reflexes of sheer, pants-wetting FEAR) won't go near anyone who even vaguely *looks* like Chris anymore.

The people who saw what Chris Clugston did that night all report the same thing: It was like nothing they'd seen before... the quick moves looked *too easy and simple* to have actually worked...

And Yet The *Results* Were Instant And Devastating Beyond Belief!

What Chris (the most normal-looking and *likable* guy you'll ever meet) used is the *strangest* fighting technique imaginable — unlike anything you have ever seen before... and yet (for guys like you and me) it is absolutely the most *ruthless and effective fighting style ever devised!*

- Hard-core streetfighters end up being *bullied* by people half their size using this system!
- Trained boxers *can't land a punch!*
- Wrestlers the size of Jabba the Hut get tossed into walls like puppies by women!
- Karate black-belts *never get a chance to strike...* and any *defensive* move they make only gets them hurt more seriously!
- Even the *highest-level* "elite" training in the U.S. military won't help a soldier last beyond a *few seconds* in hand-to-hand combat against this new, utterly-*unique* fighting system!

I never, *never* want to feel what it's like to be on the *other end* of this amazing stuff! Nevertheless, once you see how it's done, you'll see that this new fighting system is:

- Incredibly easy to master in short time! (People who have only been *shown* these moves — and never actually *done* them — have nevertheless had tremendous success in "crunch time"... with *devastating results* for their attackers!)
- So simple you can actually "learn it and forget it"... and yet it will be there for you whenever you need it! (There are only 6 components to the *entire* system... *less* to remember than most karate schools have for *one fancy kick!*) In fact, you can learn more intense fighting skills in one short hour than you'd learn in a *month* of "formal" martial arts!
- And yet these fighting secrets require no special strength, speed or coordination to get started! (*Everything* you need, Chris can teach you in about the time it takes to eat a big meal!)

I knew this was something you'd want to know about right away. This new system — Chris calls it "Combat JKD" — is *nothing* like those complicated "official" fighting systems... you know, the kind of "altered self-defense" used by guys in uniforms (who do all *their* fighting with automatic weapons in desert battlegrounds and jungles, and almost *never* hand-to-hand on pavement or on a porch or from inside a car... where *you'll* be needing the best skills you can get!). No. This is a *completely different way of fighting in the street*, where *you'll* likely be if you ever need help.

I think what Chris has is just perfect for guys like you and me. Perfect because you don't need to train much... you can use what you learn immediately... and (because it's so incredibly simple)...

You Will Face Any "Situation" With A Steel-Eyed Calm Confidence You've Never Experienced Before!

In fact, this "Combat JKD" Chris teaches is *so* different that the results of *real encounters* I've discovered by his students (so far he's only taught about two dozen people) are almost too amazing to be real. For example:

- A young man named Mike Farrell (who *maybe* weighs 160 pounds soaking wet) begged Chris to teach him his fighting secrets after Mike was jumped and beaten senseless by a gang of 20 black guys in a Denny's parking lot. Mike wasn't what you'd call a "good student"... but he learned enough so that, when a 230-lb. truck driver tried to take him down, Mike instinctively reacted with a single, indefensible move that sent the monster flying (literally, feet, body, hands off the ground!) backwards and into a steel door. People inside later said it sounded like a canon going off. *There was no need for any other action* — one quick move and the "fight" was over. "Hey," Mike told me, "this stuff really works!"
- A bouncer called "C.C" in a Mid-West bar was pushed outside by 3 drunks who didn't like being told to quiet down. Ordinarily, even an experienced bouncer would have had trouble in that situation, but in this case C.C. mangled the first drunk so quickly, and with such *off-hand viciousness and authority*, that the other two ran off. (A lot of would-be fighters run when faced with the terrible certainty of Chris's new fighting methods!)
- Recently, at a local "hip" hangout, a couple of steroid-pumped fraternity boys decided that because they were young, privileged and beefy and this one scraggly-looking guy *wasn't*, he deserved to be beat up. Wrong — the frat boys picked on one of Chris's students... and now they don't talk so loud anymore, don't strut like roosters. Two jerks, two simple moves (that didn't look like much, and certainly didn't cause Chris's student to break a sweat)... equals one fight *over with* in a couple of seconds!
- Perhaps *more relevant*, however, than all the stories I could tell you... is this: When Chris recently trained alongside a group of U.S. military Special Forces soldiers... I can't use their names (security reasons), but they represented the top schools of the Army, Navy... he received the *highest compliment* ever paid to a civilian by these hard-ass soldiers. One of the super-elite "18-Zulu" Group sergeants took the others aside (after watching Chris train for a bit) and told these top soldiers to never, *ever* mess with this guy... because...

All Their Fancy Hand-To-Hand Combat Training Wouldn't Earn Them An *Extra Second* In A Real, Balls-Out Fight With Chris!

I know what you're thinking — if this "Combat JKD" is so great...

Why Is It Still Such An Astonishing *Secret*!

The answer's easy. It's *not* secret — this new fighting system simply did not exist until a few short years ago... and the few people who do know about it are in no hurry to share their unique, viciously-effective secrets!

Chris Clugston — as far as I know — is the *ONLY man in the world* who was in a position to take modern fighting methods... and create new "twists" to them that are so innovative... so amazingly natural (you'll never feel awkward or have trouble learning *any* of it)... and so *instantly devastating*... that what he wound up with is an entirely NEW way to fight. *None* of his methods would be allowed in the boxing ring, or in a karate match, or in *any* kind of fight...

Where The "Rules" Say You Must At *Least* Give The Other Guy A *Chance* To Hit You Back!

This is the most honestly brutal, bam-*BAM*-and-you're-*done* kind of fighting you could ever imagine... and the best part is, it's *especially* easy for "non-fighting" types of people to master quickly!

That's because Chris Clugston spent a *lifetime* searching where no one thought to look for the simplest fighting secrets of the world. Here's the story:

- Streetfighting has been his overriding passion since he was 12 years old. (He earned black belts in 5 different martial arts before he was 20!) He even learned 7 languages so he could travel the world and uncover new styles of fighting and techniques *that hadn't reached the U.S. yet!*
- In East Germany, he worked his way inside the *most elite scientific-research organizations in the world.* The Soviets have training systems for hand-to-hand combat that are *light-years* ahead of us... with amazing techniques...

That Actually "Imprint" Brutally-Effective Fighting Skills *Directly* Into Your Nervous System!

- It's like *loading a computer with raw data...* so, *without conscious effort*, you can "download" amazingly advanced skills straight into your body's muscles and nerves in an incredibly short time!) The result is a shortcut in your "learning curve" — which means you can learn in *hours* what others need *years* to master!
- Chris fought professionally for over 8 years (*twice* as long the average pro)... becoming one of the world's most *accomplished* fighters! (He was Number One World Rated in Shoot Boxing for 1991-1992... American Kickboxing Colorado Champ for 2 years... as well as Maximum Total Light Heavy Champ, *despite* fighting in a higher weight class!)

He also won over 50 vicious, no-rules streetfights during this time. This is how he realized how *stupid* it is to master any martial art style that has rules (no kicking in boxing, no strangling in wrestling, no head-punches in karate... and ridiculous time-limits in all of them!). The *real* world of streetfighting *has no rules!* Even the most brutal-looking "official" fighting systems can actually get you *killed* in the street... and the "confidence" you get from years of dedication to any formal training...

Is A Total Sham!

- And then, about a decade ago, Chris was invited to "try out" with perhaps the most secretive group of people in the U.S. — a small,

almost fanatical "fringe" bunch of fighters who had developed a combat-oriented system that emphasized simple moves... and brutally-quick endings to every fight. (This is about as far from "sport" fighting as you can get!) *No one* gets into this "secret society" without a personal invitation... and the initiation rites are too astonishing to even talk about here.

Nevertheless, this "over-the-top" fighting style was what Chris had been searching for! But because of his travels... his Soviet training... and all his professional insights... plus all the "official" martial art know-how he had... Chris brought something NEW to the table that even these hyper-secret fighters didn't understand.

What Chris discovered was this: Even the most *cutting-edge* fighting styles (like the ones used by the military) were still shackled with moves based on centuries-old situations involving fencing, stick-fighting and ritualized combat! These systems, though seemingly "modernized", still use only **about 75% of your maximum fighting ability!**

So he really had no choice. He was *forced* to create an entirely NEW fighting system... one that took the simplest moves of the best styles... and "blended" them with the scientific insights of the last few years to make...

A Natural, Utterly-*Simple* Fighting System That Can Defeat Any Other Fighter Instantly!

Of course, using this new system is not going to make you any friends. Everyone, it seems, *hates* Chris — martial artists hate him because he shows their formality up as *total B.S.*... boxers and wrestlers hate him because all their neat skills *vanish* before the onslaught his new style throws at them... the military guys hate him because they're embarrassed that a civilian "aced them out" on the advanced Soviet fighting technology (which they *still* don't understand)... and other streetfighters hate him because they *can't strut their stuff* around him.

No one argues with Chris anymore. Not elite military soldiers... not thick, muscled boxers... not murderous street-gang fighters. Because Chris doesn't like to "talk", he likes to "walk". He only has one thing to say to anyone who challenges him:

"Let's Go Outside And Fight Right Now!"

And, for the last few years, *no one's* had the guts to *do* that. He as an OPEN CHALLENGE out to *anyone* who thinks they've got a better system. Come on out and scrap with me, he says. They refuse. Chris Clugston's "Combat JKD" has changed streetfighting *forever.*

You will understand *why* when you see — for yourself — just what this amazing new system is all about. It's the chance of a lifetime for anyone interested in learning fighting skills that immediately "catapult" you in the *highest levels* of the fighting world, practically overnight!

This is what's in it for you: Chris has instructed me to give you an opportunity *no one else in the United States* will be offered, *ever*: He wants you to see his new "Combat JKD" system in action... in a complete, "uncensored" form that the rest of the world will never even hear about... learn the basic (simple) moves yourself... see how it "fits" on you, and if you like it... *and do it all without having to risk a nickel of your own money!*

He's doing this because, finally, he's **fed up** with all the "hype" and hysteria out there about the "military-oriented" fighting systems now flooding the market. He knows his new stuff will make those Navy and Army-sponsored systems look *silly*... with less fuss, less learning time, and more power than anyone would believe. He wants to show *you*... so there will be *no doubt in your mind whatsoever*... that "Combat JKD" has changed fighting forever. And all the secrets of it can all be yours... *as soon as you want it!*

Here's how it works: A few weeks ago, Chris submitted himself to a grueling **week-long video session**, where he revealed — *on tape* — all the most closely-held secrets of his new fighting system. It's the best I've ever seen.

Now, I've been producing self-defense tapes for several years now — including ones by the guys who train the **U.S. Navy SEALS**, Army RANGERS, big-city police SWAT teams, and even agents in the **FBI** and **CIA**. I've used the same film crew for most of these videos. They've seen the BEST... but they were *totally unprepared* for what Chris had to show them. My crew couldn't get enough. (They even stayed after-hours — without pay — just to get a few personal tips from Chris!) I've never seen such intense interest by jaded, "seen that, done that" cameramen and sound guys before!

Most of the crew were *NOT* avid karate or self-defense fans themselves... but when they saw Chris in action they all told me, at the same time...

This Was, Finally, The Simple Yet Utterly Effective "Lazy Man's" Answer For 100% Self-Defense They'd Been Looking For!

They saw — as you will, too — that what Chris teaches can be mastered in the *shortest time humanly possible*... and yet obviously has **exactly** the kind of vicious fight-ending skills a "normal" man could ever hope for.

You'll see what I'm talking about. Even if you only "scan" these videos once, you'll be changed forever! There are nearly 4 hours of tape here, on two power-packed video cassettes. It's information that was completely unavailable just a few weeks ago, to anyone except the few "insiders" who knew Chris personally. Yet, with the advantages of slow-motion, rewinding and multiple camera angles (we used a state-of-the-art recording studio down in San Diego)... you actually get a better **and more complete education**, in a *shorter* time, than any of Chris's personal students!

You'll get it *cheaper*, too. Chris only takes a few students on every year, and they pay **outrageous fees** to get their personal education in "Combat JKD". It's an enormous risk, financially, for him to offer his secrets so inexpensively to you... but, frankly, he's so angry at all the **bogus** fighting information out there, he doesn't care about his high fees anymore. This is now a matter of **pride**... as a man, you can *easily understand* where Chris is coming from.

Look — here's just a "taste" of what you're about to learn:

- How to use the *billion-dollar secret training technology* developed by the Soviets (which put their athletes light-years ahead of anyone else) to put **your** fighting coordination and speed "over the top"... even if you haven't got an athletic bone in your body! ■■ Why you should *never* use your **fist** in a real street fight! (Even trained fighters make this crucial mistake... and risk serious injury that's 100% avoidable!) There's a *better* way to do more damage, **quicker**, with *no risk of hurting yourself* at all! ■■ A "lazy man's" training technique that's so simple, you can *master devastating moves* while watching TV.! ■■ How to **"expand" your 5 senses** so you see *everything* happening around you, *all the time* — it's like having eyes in the back of your head! (This trick can save you enormous amounts of danger and trouble... and make you virtually *undefeatable* in any head-to-head fight!) ■■ Secret **"2-minute"** training techniques (that's all it takes!) that are guaranteed to make you look ridiculous... but which will pump up your fighting ability (and confidence) 1,000% almost overnight! ■■ New (and *simple*) exercises that actually *install* animal quickness and viciousness **directly** into your muscles and nerves... leaving it *locked* there until you need to spring it loose! (Go from calm to *frightening* in a split second, whenever you choose... or whenever you're threatened!) ■■ The "energy conservation" rules of fighting almost *every* street fighter breaks... leaving **you** a devastating opening *10 seconds* into any fight no one else will see! ■■ How to use the **"two second" stalking** test to see how trained your opponent is... and *what* he's trained in! (Crucial information to end the fight when you choose!) ■■ The **hyper-advanced new fighting stance** that *negates all others*... putting you in a position to keep boxers, wrestlers, and even the **dirtiest** fighters on the planet off-balance until you decide to strike! (They'll *never* get "settled" enough to hit you!) ■■ How to *never again* feel uncontrollable emotion (or even sweaty palms) in a tight situation... and how to channel all your adrenaline into purposeful energy that will charge you up like a *bomb*! ■■ Why your *best fighting moves* will come completely **naturally**... forget all that martial art nonsense about needing to train for years to do complicated moves! (The best fighters in the world use only a few simple moves... and routinely knock around karate dudes like they were children!) ■■ How to use the devastating "pop up" push taken from the way tigers hunt in the wild... so effective a *90-lb. woman* can use it to send a Sumo wrestler tumbling! ■■ What to watch when you're **eight feet apart** (it's NOT his eyes — a terrible mistake most fighters make that gets them hurt)... and what to watch **inside the two feet "crunch time" zone**... to keep you a precious step ahead of even *superbly-trained fighters!* ■■ The **number one "Dirty Trick"** of fighters who want to *decisively* end a fight as soon as possible! ■■ A ridiculously-simple **two-finger takedown** that will instantly bring any opponent, of any size and weight, to his knees! ■■ Leverage secrets (known *only* by students of Clugston's) that **multiply every**

pound of your weight ten times, giving you "Godzilla" advantages against even a much-heavier opponent! ■■ How to correctly use the "scissor choke" — which 99 of 100 fighters do so incorrectly it actually puts them at risk (instead of providing the fight-ending *certainty* you can have doing it right!) ■■ A 1,000-year-old move (which all but a handful of martial artists never learn about) that will end the fight instantly once you get to the ground... even faster than the most *famous* ju-jitsu move! ■■ How to handle worst-case scenarios: when you're surprised, caught in completely undesirable places, outnumbered... and *worse!* ■■ How to easily and *effectively* destroy your opponent's "wheels"... and why the *standard* karate knee kicks are doomed to fail 7 of 8 times (leaving you exposed and ready to go *down*)! Chris's understanding of "knee take down" fighting is *unsurpassed* by any other fighter on the planet... and he can show you how to *never* be without this fight-ending "out"! ■■ How to master the unbelievably-devastating secrets of the "Axe Kick"! ■■ Instant arm-locks that disable your opponent and let you decide what's next! (Including how to master the *most painful and effective arm lock* a human can suffer!) ■■ The secret of correct head butts — it's *not* what you've seen the military guys doing! (If you ever use the *wrong* method, you'll *split your head open*... proof most of those military guys have *never* been in a real hand-to-hand fight!) ■■ The one take-down move you will have open to you *every time* a attacker strikes... so simple, so easy to remember, it's like walking around with a cocked and loaded gun! ■■ The "can't lose" kick that does incredible damage *even when you miss completely!* (One of many "fail safe" moves Chris teaches!) ■■ Head-on moves that will *separate you from the boys* in the first second of the fight! (And send even the craziest attacker *running*!) ■■ How an untrained fighter tips himself off! ■■ Your single best "one answer" move in *any* confrontation — if you never learn anything else from Chris, *this* move will assure you survive almost any one-on-one fight you get into... even with trained fighters! (*And it's so simple you don't even have to practice it very much!*)

And more... including details so "sensitive" I wouldn't dare list them here for you!

PLUS... you get a very special FREE bonus that Chris wants you to have and KEEP as his gift. It's a hour-long video he shot about knife-fighting — and, just like everything else he teaches, it's unlike anything you've ever seen before. Chris has been in knife fights... and he learned crucial new information that no other knife-fighter on the planet even has a clue about! No one wants to get in a knife fight... because your chances of surviving without getting cut are not good. But the knife has become such a common "tool" of the criminal attackers, *you absolutely need this advanced look at fighting with knives...* including bare-hands against a knife, and knife-against-knife.

The hyper-advanced fighting skills you learn from Chris have *already helped other people just like you...* in the most dangerous, out-of-control situations you're ever likely to face in the street! You can't walk around in a suit of armor, bristling with guns and knives and hoping you "look" threatening enough to avoid trouble. However, with Chris's help...

You Can Have A "Built In" Protection Device More Powerful Than Guns and Knives... Your Own "Inner Bodyguard" Trained To Devastate Anyone Who Attacks You!

People who have experienced Chris's training methods report a deep and permanent change in their lives. It's as if Chris has helped *install another person* inside you... a stronger, more *vicious* and unafraid warrior who won't hesitate a second to eliminate (with all the force necessary) any danger to you!

This is not like the training terrorists go through, however — that turns them into savage beasts that cannot be absorbed back into civilization again. Far from it... Chris's training techniques leave you normal and centered (much like a fighting master should be)... your same old lovable self...

Until The Time You NEED To Unleash That Brutal Warrior Inside You!

It's not even a conscious process! Imagine having little *danger-sensing antennae* (like a Geiger counter) inside you that leap into action even before you consciously understand you are in trouble!

Imagine having the *inner peace and confidence* to be relaxed anywhere in the world... knowing your training and mastery has placed you among the most viciously-effective fighters on the planet if trouble occurs!

You can't *buy* that kind of confidence for any amount of money...

But You CAN *Earn It*... With Chris's Help!

So how much is Chris's video course going for? It's cheap — *less than you'd pay for two lousy lessons at the local karate school...* less than a big meal for two at a fancy restaurant... less, even, than a decent pair of cowboy boots! Ask anyone who has trained with Chris... they'll tell you how foolish it is to quibble over a few dollars when the result is *learning the most effective fighting skills on the planet!*

Here's what you need to do now: Call 1-800-294-9602 and tell the operator you want to order Chris Clugston's "Combat JKD" video course, Dept. CG-67. It's important to tell them that code, too — *don't forget!* You can use your credit card. The price for this amazing 2-video tape package (plus your FREE bonus tape on knife fighting!) is just $97 plus $4.50 shipping and handling. (Total: $101.50) Or, if you prefer to pay by check or money order (payable to Underground Streetfighters Association), simply fill out the enclosed Priority Order Form and send it with your payment to the USA offices at 606 East Acequia, Visalia, CA 93292. Either way, your tapes will be rushed out to you by return mail as soon as we receive your order.

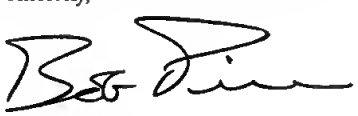
But remember — you get Chris's personal guarantee on this: Watch the tapes, at your own pace, in your own home, and learn everything he has... for a full 3 months without risk. Treat the tapes as hard as you like — they're yours for the entire 3 months. If, at the end of that time, you aren't 100% convinced you've just been training in the most advanced fighting skills you could ever have, simply return the 2 tapes and Chris will see that you get an *immediate refund* of your purchase price. No questions asked. No nonsense... and Chris will still consider you a friend. He respects you enough to let you decide for yourself.

But — even if you decide to return the tapes for a refund, you can still KEEP the bonus tape on Knife-Fighting (worth the price of the entire package just by itself!)... as Chris's gift to you, just for giving his videos a look.

That's more than fair... and if you're *serious* about learning fighting skills you can use, wherever you find yourself in trouble... *this is a must-have course!* So far, only a handful of "insider" students (with deep pockets) have gotten this kind of acute attention from Chris.

Here's your chance... if you believe you've got what it takes... to become a master of that same secret fighting technique. Call now.

Sincerely,



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Continued from page 11

Rock Beach Club. The competition will feature limited-rules matches that include striking and grappling. For more information, write to Ross Kellin, World Grappling Association, 6565 N. Socrum Loop Road, Lakeland, Florida 33809. Or call Dieseul Berto at (941) 299-3661 or send e-mail to WGA95@aol.com.

New Fighting Game Available for PlayStation

WHEELING, IL—*K-1 Revenge*, a new martial arts game for the Sony PlayStation platform, combines the action and moves of a fantasy fighting game with the gritty realism of a first-class martial arts simulation. It is based on the popular K-1 kickboxing event, which was created in Japan and recently spread to Europe and the United States. For more information, call (800) 771-3772. Continued

A new martial arts video game titled K-1 Revenge was recently released for the Sony PlayStation platform.

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All the World's a Stage at 1999 *Kuk Sool* Tourney

by Stacey Gallard

SAN FRANCISCO—What do you get when you mix a traditional Korean martial arts tournament and demonstration with a touch of American collegiate spirit? Don't know? Well, try the 1999 Kuk Sool Championships.

Sponsored by the World Kuk Sool Association, the tournament, which was held March 27, 1999 at San Francisco University, displayed the high energy of an Indiana University basketball game. The participants competed in forms, breaking, sparring, self-defense and weapons.

Yet unlike a college basketball game, there was more than one winner on the court. One standout was Jason Cruz. The 16-year-old from the San Francisco Kuk Sool School was the grand champion in the junior/youth black-belt division. Cruz, who has competed since 1994, won medals in the weapons, forms, sparring and self-defense divisions.

In the school competition, the Kuk Sool Won School of San Lorenzo, California finished first for the third consecutive year. Seyd Saidi, who owns the school, was pleased with his students' performance and said that competing in tournaments is a positive experience for them.

"The martial arts build good character, and I'm very happy with my students," he said. "In Korea, students have to attend a tournament, and it's a good learning process."

Other winners included Daniel Tejada (first-degree men; forms, weapons, breaking, self-defense), Debra Winkle (first-degree women; forms, weapons, breaking, self-defense), Erik Lee (second-degree men; weapons, breaking, self-defense),

Continued

Sixteen-year-old Jason Cruz was named the grand champion of the junior/youth black-belt division of the 1999 Kuk Sool Championships.
PHOTO BY STACEY GALLARD

BAGUAZHANG

Fighting Secrets of the Eight Trigram Palms

by Erle Montaigue

Known as the "art of overkill," baguazhang lives up to its name. Hidden within this art is a series of brutal, relentless strikes applied quickly and mercilessly to the very deadly dim-mak points of the body. Closely related to taijiquan, bagua is one of the three internal arts and, like its counterparts, can be used to kill as well as to heal. In this book, Erle Montaigue, author of numerous books on dim-mek and martial taijiquan, presents an introduction to the original circular form and the linear (or fighting) form of baguazhang. First, to instill balance, timing and coordination, he introduces the bagua training method of walking the circle while executing the 64 palm changes, complete with photos of each posture and its practical application. Next he presents the fighting form to teach the secrets of extracting an endless array of combat applications from this complex art. If you appreciate the dual healing and martial qualities of dim-mak and other internal arts, this book will be an invaluable addition to your training library. 8 1/2 x 11, hardcover, 152 pp **#10010635** **$39.00**

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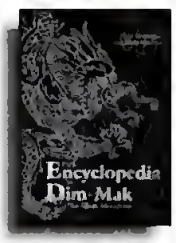

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Continued on page 88

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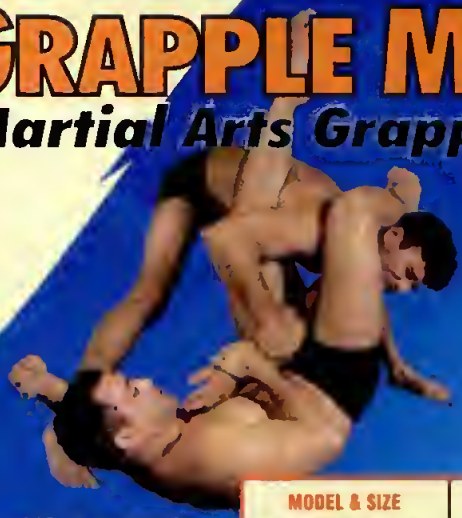

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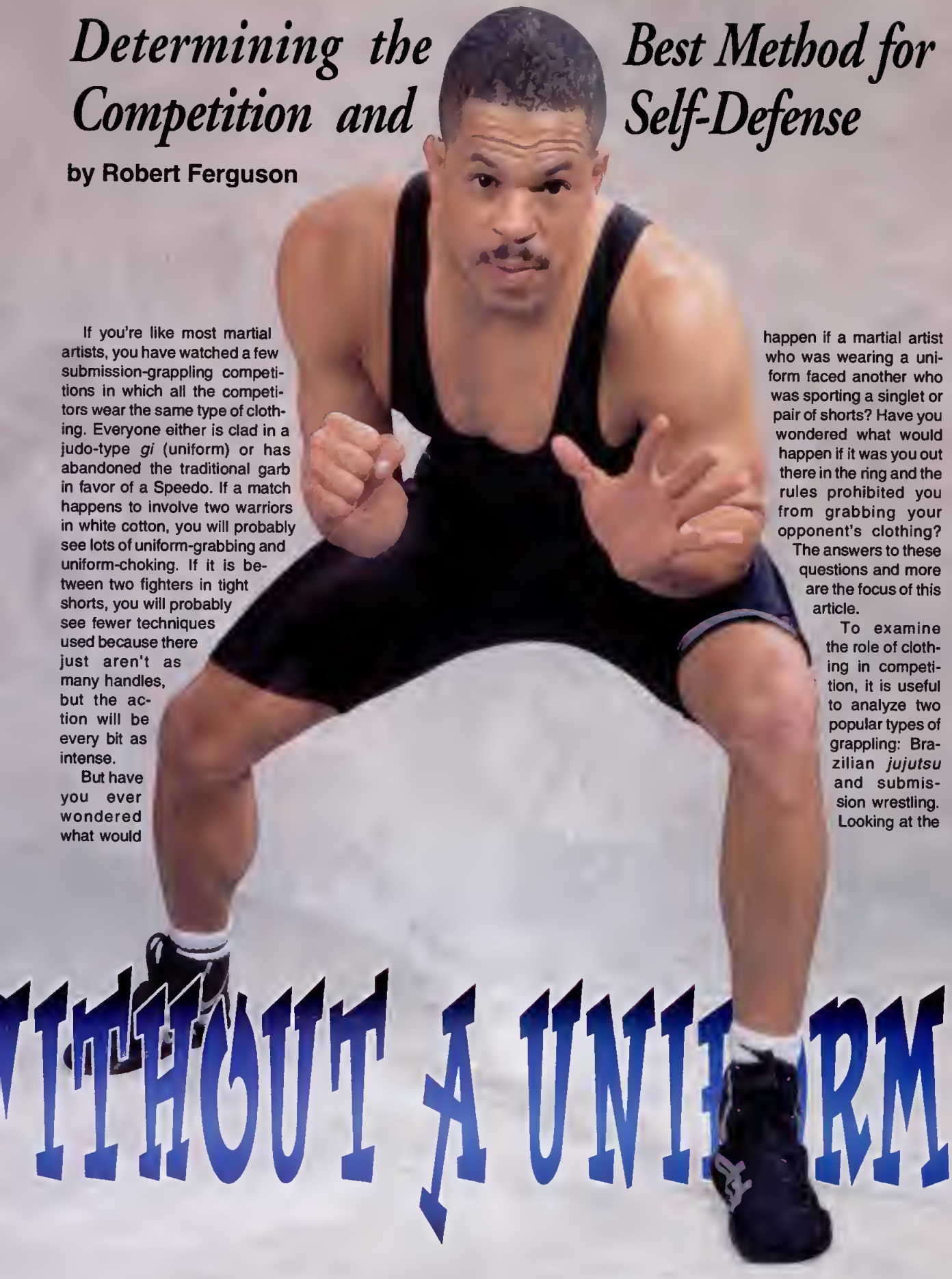
GRAPPLING WIT &

Determining the Best Method for Competition and Self-Defense

by Robert Ferguson



If you're like most martial artists, you have watched a few submission-grappling competitions in which all the competitors wear the same type of clothing. Everyone either is clad in a judo-type *gi* (uniform) or has abandoned the traditional garb in favor of a Speedo. If a match happens to involve two warriors in white cotton, you will probably see lots of uniform-grabbing and uniform-choking. If it is between two fighters in tight shorts, you will probably see fewer techniques used because there just aren't as many handles, but the action will be every bit as intense.

But have you ever wondered what would happen if a martial artist who was wearing a uniform faced another who was sporting a singlet or pair of shorts? Have you wondered what would happen if it was you out there in the ring and the rules prohibited you from grabbing your opponent's clothing? The answers to these questions and more are the focus of this article.

To examine the role of clothing in competition, it is useful to analyze two popular types of grappling: Brazilian *jujutsu* and submission wrestling. Looking at the

WITHOUT A UNIFORM

A uniform can provide hsndles with which s grappler cen restrict an opponent's movemente. Top: Kathy Brothera grabe her opponent's lapels for better control. Above: Without s uniform, Robert Ferguson must hook his srms under his opponent's ermpits.

strategies, rules and techniques of both arts will give you a better understanding of their strengths and weaknesses for competition and self-defense.

Brazilian Jujutsu

In the sport of Brazilian jujutsu, the mandatory dress code

Some grappling techniques, such as the Achilles lock, function basicaliy the ssme wey with or without e uniform. Robert Ferguson (below on ieft) demonstrates the submission-wrestiing method, snd Ksthy Brothers (fsr right) shows the Brazilien-jujutsu wey.

Left: Brazilien-jujutsu stylist Kathy Brothers spplies en armbar. This versatile technique is part of the popular Brazilien art end submission wrestling.

includes a gi top, pants and belt. Shoes are not worn. The matches last from five to 15 minutes, and points are awarded for attaining positions like the guard and the mount. Additionally, points are given for passing the guard and escaping from the mount as long as a position of advantage is quickly attained. No points are awarded for merely scrambling out of the guard and escaping to a neutral standing position. The primary objective is to force your opponent to submit (tap out) or render him unconscious.

If you want to win and be recognized as a legitimate Brazilian-jujutsu fighter, you must prepare properly. In other words, your training regimen is dictated by your interest in becoming skilled according to the rules of the art. The only way to demonstrate your effectiveness is to contend with

Even though a uniform is not needed to perform a triangle choke, a Brazilian-jujutsu stylist can make good use of the handles it provides. Kathy Brothers controls her opponent's arms by holding his sleeves (1-2), then grabs his collar as she slips her right leg around his neck (3-4). To finish him, Brothers locks her legs and pulls his head downward (5).

others who have trained for the same purpose.

For the most part, you train while wearing a uniform, and naturally you spar with opponents who are also wearing a uniform. You learn how to use your uniform as a weapon, as well as how to use your opponent's uniform as a weapon against him. You have more submission techniques available, but your opponent enjoys the same advantage. And just as you are able to restrict your opponent's movements using his uniform, he can use your uniform to restrict your maneuverability.

In general, the training that takes place while wearing a uniform is quite beneficial for self-defense. When the weather

The armbar can be executed with or without a uniform. To illustrate, Robert Ferguson mounts his opponent (1). He then transitions to the side (2) snd traps the other man's arms (3). Next, Ferguson positions his body on the mat near the opponent's shoulder (4) and leans backwsrd to hyper-extend the arm (5).

is chilly, you and your assailant will probably be wearing jackets that can be exploited the same way gi tops can be. You will be able to choke your assailant with his own jacket or use it as a handle, and you can even use your jacket against him.

When you and your opponent are wearing a uniform, 100 percent of the art's repertoire of submission techniques are available. If you have trained extensively for this type of situation, it is the best of all possible worlds.

Submission Wrestling

In the sport of submission wrestling, the dress code is quite different. No traditional martial arts uniform or belt is required; all that's needed is a wrestler's singlet and a pair of wrestling shoes. You can wear a grappling jacket in some advanced divisions if you choose, but that seldom happens because it would restrict your maneuverability to a certain extent. You are not permitted to grab your opponent's singlet, and when that factor is combined with a little sweat, it can be difficult for you to hold onto your opponent.

As in Brazilian-jujutsu competitions, points are awarded for attaining positions such as the guard and the mount. Unlike in Brazilian-jujutsu competitions, however, points are awarded for escaping from the guard and attaining the neutral position. Matches last from three to six minutes, depending on the age and experience of the competitors.

Since no uniform is worn in submission-wrestling competitions and grabbing the singlet is prohibited, the techniques that are executed are considered "high-percentage." In other words, the skills practiced and attempted in submission wrestling do not depend on a uniform to work. They translate well for self-defense situations because they function with or without clothing to grab. One drawback to this type of training is that if you are attacked by a person who grabs your clothing, you could be a fish out of water.

However, a similar argument regarding drawbacks can be made for Brazilian jujutsu. For instance, if you find yourself facing an assailant who is wearing only shorts and a T-shirt, you would discover that approximately 30 percent of your grappling arsenal would not function because there are fewer things to grab.

Style vs. Style

Obviously, submission wrestling and Brazilian jujutsu have their strengths and weaknesses on the street. In competition, however, the particular set of rules under which you are competing will probably decide the outcome. With more and

more grappling tournaments allowing students to choose whether they will wear a uniform or shorts, it is to your advantage to learn how to fight according to the rules used in both systems.

Suppose that an event were to pit competitor A against competitor B. Competitor A is wearing a martial arts uniform, and competitor B is wearing shorts. The number of submission techniques available to competitor A is 75 percent of the total taught in the art, while 90 percent are available to competitor B. The rules prohibit competitor A from grabbing the clothing (shorts) of competitor B, but competitor B can grab the uniform of competitor A.

Who would have the advantage in such a bout? Obviously, competitor B would have more techniques available for use and would not be faced with the possibility of having his clothing used against him. In addition to having access to all his high-percentage techniques, he would have an additional 20-percent edge over his gi-clad opponent. Competitor B's maneuverability would not be restricted; however, competitor A's maneuverability would be restricted because his uniform could be grabbed by his opponent. Nevertheless, competitor A would have 5 percent more techniques available because he could use his uniform as a weapon.

From these observations, it becomes apparent why most grapplers who are given a choice to compete with or without a uniform elect to fight without it. However, for those who practice submission skills primarily with a uniform against an opponent who is also wearing one, the gi can prove beneficial.

Regardless of how you train in class, however, you should strive to develop the ability to grapple under both systems. You never know when you will have to compete in an event that makes uniforms optional—or when you will have to defend yourself against a swimsuit-clad bum on the beach or a bundled-up bully in the snow.

Percentage of Submission Skills Available

- ✔ Competitor A wearing a *gi* (100 percent) vs. competitor B wearing a gi (100 percent).
- ✔ Competitor A wearing a gi (75 percent) vs. competitor B wearing only shorts (90 percent).
- ✔ Competitor A wearing only shorts (70 percent) vs. competitor B wearing only shorts (70 percent).

About the author: Robert Ferguson is a free-lance writer and martial arts instructor based in Oxnard, California. He writes the Mixed Martial Arts column for Karate/Kung Fu Illustrated, a sister publication of Black Belt. To contact him for seminar information, write to AFGA, P.O. Box 187, Port Hueneme, California 93041. Or call (310) 589-4913.

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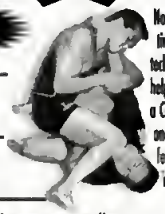

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Tape #2-No GI Grappling — This is the first tape ever to effectively teach Brazilian Jiu-Jitsu without a GI! All Instructors will tell you it's important to train with a GI, and without a GI. Now Egan shows you how to train and use your Jiu-Jitsu moves when your opponent is not wearing a shirt or uniform. If you are interested in rapidly advancing your Brazilian Jiu-Jitsu skills watch this tape!

Tape #3-How to win Tournament Jiu-Jitsu *(part 1)* — In this tape Egan takes you step by step through the moves that have helped him become a world champion in Brazilian Jiu-Jitsu. Learn how to use the GI against your opponent. How to effectively pass the Guard, and how to score those crucial two points for the takedown, using the GI. If you want to learn how to win in Brazilian Competition then you want this tape!

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Tape #5- The Leg Lock Bible — Here it is! *The tape everyone has waited for.* Finally a concise overview of the devastating submissions known as leg locks! All the ones that work. No fancy moves you will never get on an alive opponent. Egan only shows the moves he uses to submit opponents in actual competition! Including, ankle locks, figure 4 locks, muscle locks, and knee bars. And if that's not enough. . .Egan also shows you one of the best held secrets in Brazilian Jiu-Jitsu. . .how to counter all the basic leg locks!

Tape #6- Egan Fights! — In this tape Egan actually shows you his matches and various competitions. Including Pankration events, Vale Tudo events, and Brazilian Jiu-Jitsu Tournaments. As you watch Egan narrates, explaining what is happening, why he uses a particular move, what mistakes his opponent made, and how he trained for an event. This tape is unlike anything on the market, it's like you were sitting with Egan in your house watching his fights as he talks about them!

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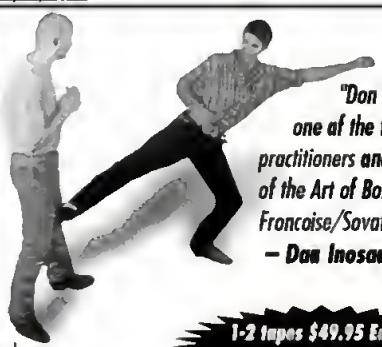

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Tape #3– JKD Lead Hand Trapping	In this tape Daniel teaches you how to put together the trapping of Jeet Kune Do with the kicks of Savate for *lethal effectiveness.* Plus more boot footage! *If you are a JKD practitioner, or just a fan of practical self defense then you* ***MUST SEE THIS TAPE!***
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Continued from page 78

After Greece's Ministry of Sports selected pankration as the country's favorite sport, it announced that the martial art would to be introduced into the 2004 Games. Most significantly for American athletes, pankration's inclusion will enable practitioners of all styles to train under pankration rules and compete in the event. To that end, the Hellenic Federation of Pankration Athlima (HFPA) was recently recognized during a meeting held in Lamia, Greece as the sole organization for research, planning, development, cultivation, publicity and international development of the art. The HFPA then approved and recognized the USA Federation of Pankration Athlima and its president, John Townsley, as the legal representatives for pankration in the United States.

Karate Tournament Slated for Pennsylvania

TANNERSVILLE, PA—The First Annual World Karate Union Hall of Fame Karate Tournament will be held here June 27, 1999 at the Chateau at Camelback. It will be dedicated to *isshin-ryu* karate instructor Harold Long, who passed away recently. Divisions will include hard forms, soft forms, weapons and sparring. For more information, write to Kathi Tasetano, WKUHOF, RD 6, Box 6075, Neola Road, Stroudsburg, Pennsylvania 18360. Or call (570) 992-3458 or send e-mail to tasekat@epix.net.

Continued on page 92

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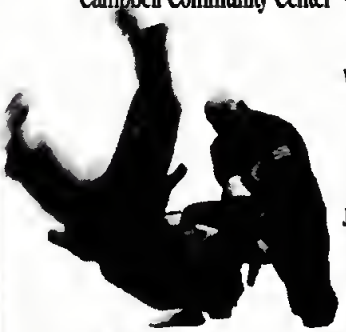

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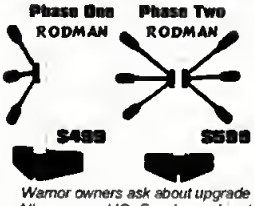

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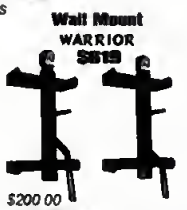

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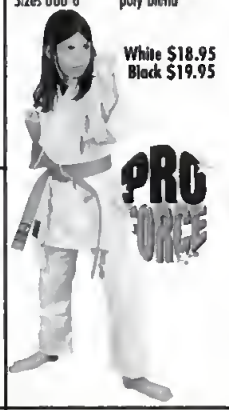

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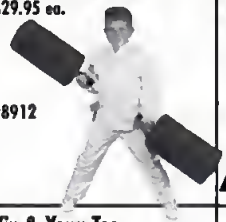

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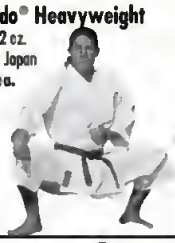

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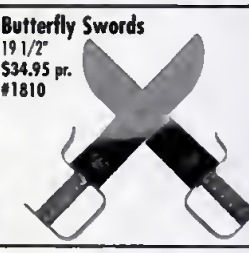

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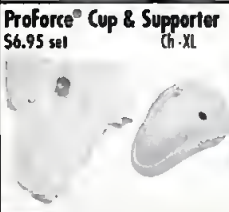

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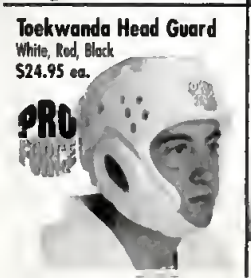

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Continued from page 88

Jackie Chan, New Line Cinema Together Again

HOLLYWOOD, CA—According to figures released by New Line Cinema, Jackie Chan's *Rush Hour* was the company's top-grossing movie of 1998. That success has spurred New Line to sign Chan for another feature film, tentatively titled *Nosebleed.* Chan will reportedly receive $600,000 to star in and executive-produce the comedy-action flick, which focuses on a window washer at the World Trade Center who teams up with a waitress and bartender to thwart what they believe is an attempt by terrorists to bomb the skyscrapers.

Century, Macho Join Forces to Market Gear

OKLAHOMA CITY, OK—Century Martial Art Supply recently announced that it would join with Macho Products of Sebastian, Florida to develop a long-term distribution contract for the two companies' martial arts gear.

"In a continuing effort to improve the quality of every product we offer to our customers, Century is adding Macho to our sparring equipment category," said L. Michael Dillard, president and CEO of Century Martial Art Supply. "We are also

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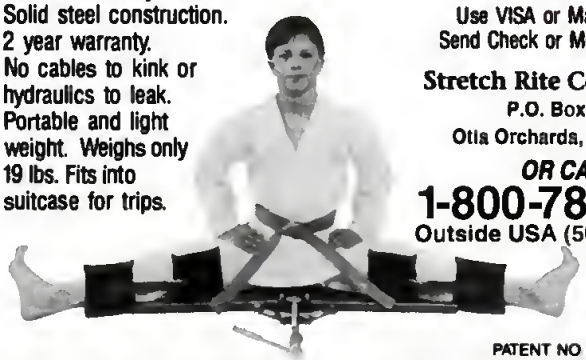

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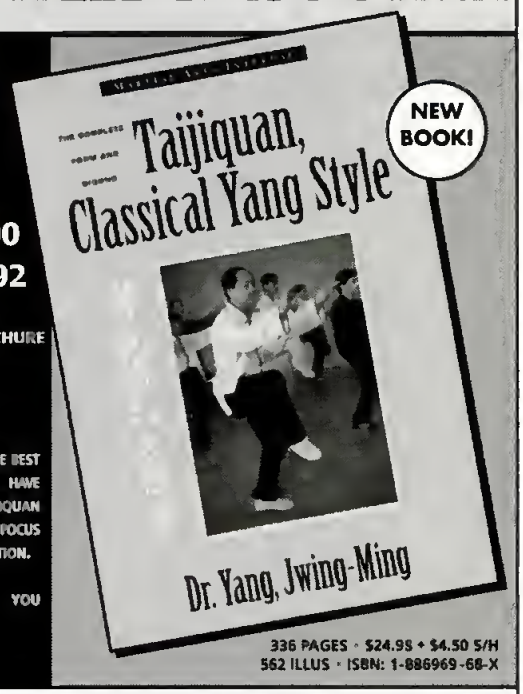

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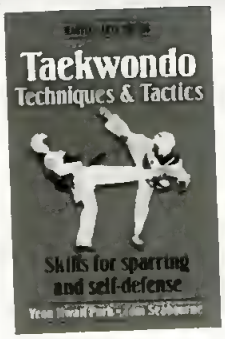

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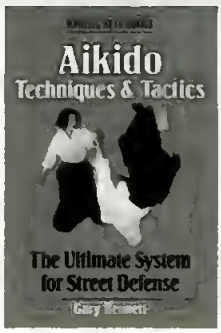

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Bridgett Riley Retains Boxing Title

PACOIMA, CA—On one of most prestigious fight cards in recent memory, Bridgett "Baby Doll" Riley recently had the opportunity to perform in front of 18,000 boxing fans. The

Bridgett Riley recently defended her IFBA title in a match with Brenda Burnside.

former *Okinawa-te* stylist and kickboxer dished out most of the punishment, and her opponent, Brenda Burnside, sustained a cut over her right eye during the third round. Riley won the bout by decision and retained her International Female Boxing Association title.

Billy Blanks Guest-Stars on *Martial Law*

HOLLYWOOD, CA—Martial arts champion and *Tae-Bo* aerobics creator Billy Blanks recently appeared on *Martial Law*, the CBS television series that stars Sammo Hung (November 1998 *Black Belt*). Blanks, who played a Drug Enforcement Agency investigator, joins a small group of well-known martial artists, including Shannon Lee (February 1999 *Black Belt*) and Ultimate Fighting Championship sensation Bas

Continued on page 114

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Tai Chi & the

Can Sword Sparring Really Sharpen Your Skills?

by Chris Luth

Let's face it: Nobody carries a sword today. Ever since the spread of firearms many centuries ago, the sword has become relatively inconsequential when it comes to self-defense or warfare.

Yet the practice of certain sword routines and techniques taught in the traditional martial arts can help you develop all sorts of skills that will prove useful in life. *Tai chi* sword sparring, for example, teaches a range of high-level attributes from sensitivity and "listening" to avoidance and evasion. It also develops your ability to judge distances and use proper footwork, which can help you a lot in empty-hand sparring.

PHOTOS BY ROBERT W. YOUNG

When beginners practice tai chi sword sparring they tend to advance and retreat linearly, but as they progress they often find that moving in a circular manner works better, says Chris Luth (right).

Perhaps best of all, tai chi sword sparring is a fun way to train. As you'll see once you try it, the aforementioned skills become a lot more approachable when you're staring at your partner across the blade of a well-padded sword.

Safety

As with all types of martial arts training, you must take measures so that no strike can produce any real injury to your partner. To this end, my students and I have developed a sparring sword that features a core made of a lightweight material like wood or PVC plastic piping. (PVC can work, but it gets brittle over time, and then it can break. When it breaks, the ends become very sharp and can cut through the padding and tape.)

The core should not have too much mass because it can hurt when you hit your opponent. It's good to have a little air space between the core and the padding that surrounds it (foam pipe insulation works well) so the core can rattle around inside. That helps absorb some of the energy of a strike.

The core stops about three inches short of the length you would like the sword to be, but the foam continues to the full length. Stuff pieces of foam into the hollow part of the foam insulation to fill it, then fit a foam cap on the end. Securely tape the entire length of the blade, making sure no sharp

Tha highest point value in tai chi sword sparring is awarded for disarming tha opponant with a strika to the hand or wrist. Next highest ia for delivering a non-lethal strike that leads to his disarming. The lowest is for executing a "daadly" strike because that ahows a lack of control.

edges are showing.

The pommel and hand guards must also be capped, padded and taped. Because the sword forms feature some strikes that use the pommel, it has to be made safe.

It's also important to wear a face mask or a pair of unbreakable sports goggles to protect your eyes—just in case something unexpected happens. But no matter how good you think your partner's protection is, never thrust the tip of your weapon directly at his face.

Points

Although tai chi sword sparring is not used in formal competition, some martial artists have experimented with it in open weapons-sparring divisions. If it ever becomes a regular event in tournaments, the point values assigned to various offensive and defensive techniques would probably parallel those used in sword-sparring practice.

Since tai chi focuses on the preservation of energy and, therefore, the preservation of life as a vital form of energy, the highest point value would be for disarming your opponent with a strike to the hand or wrist. Next highest would be for striking any other non-vital part of his body that leads to his disarming. The lowest point value would be for striking a vital area,

Continued on page 102

An important lasson of sword sparring is to usa tha antire body while attacking and dafending. Sword movements should come not just from the arm but also from tha torso and tan tian (energy center of the body located below the navel).

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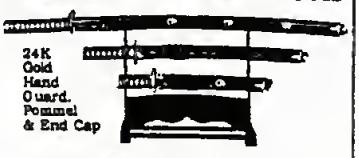

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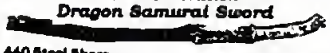

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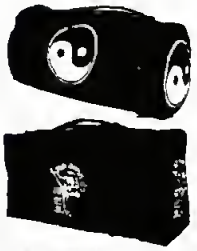

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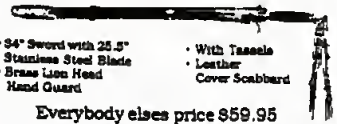

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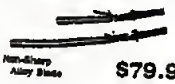

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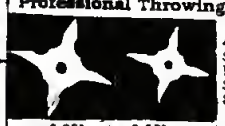

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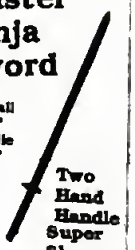

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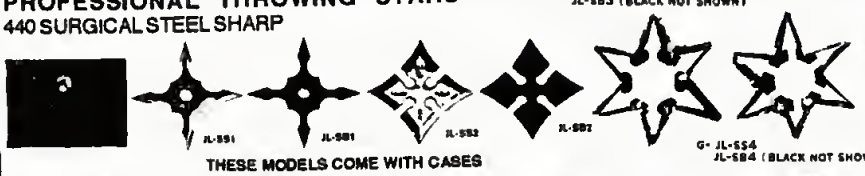

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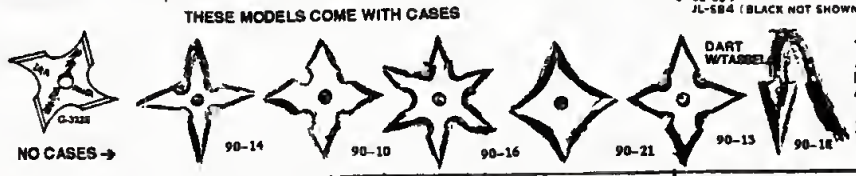

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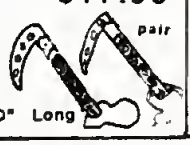

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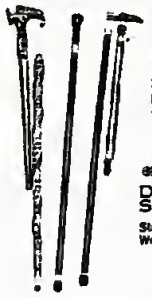

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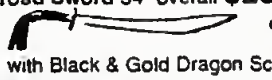

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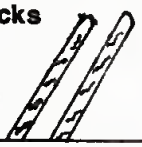

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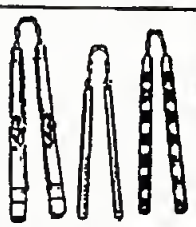

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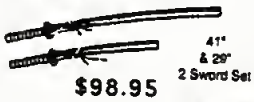

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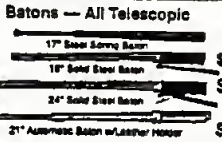

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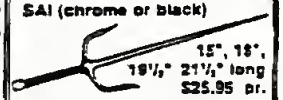

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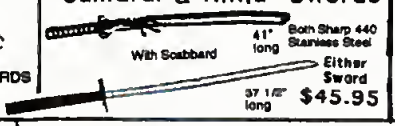

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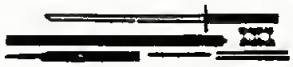

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Continued from page 98

Although tai chi emphasizes doing the least amount of damage needed to stop an assailant, sword-sparring students should practice attacking all parts of their partner's body, Chris Luth says.

because theoretically that shows a lack of control and a lack of ability to do only what is needed to defuse the conflict.

At each point level, more points would be awarded for making the strike while you were simultaneously in contact with and had control of your opponent's sword. That would mean you were using your ability to "listen to" whatever changes he makes with his sword and body, and then flow with and adjust to them. If you're not in contact with your opponent, you can't properly sense his changes or counters.

Starting

In the beginning, you should start tai chi sword sparring by limiting yourself to a fixed-step position. Your partner should stand like a statue with his sword out, while you practice cuts to the forearm, wrist and hand of his sword arm.

Later, you can attack and your partner can just defend from the fixed-step position. Initially you can use as a target any region from his hips to his shoulders. At a more advanced level, you can expand the target areas even more.

Once you and your partner feel comfortable sparring from the fixed-step position, you can start moving-step practice. But it's important to take it slowly.

Strategies

Although tai chi teaches you to do the least amount of damage necessary to get the job done (for example, cut your opponent's sword hand to stop his sword attack), it is important to also practice attacking all parts of your partner's body. And he should do the same to you so you can learn how to counter and defend against a wide variety of attacks, not just those of another tai chi sword practitioner.

While practicing sword sparring, retreating and advancing linearly is fine, but you may have to set limits according to how much space is available. As you become more advanced, however, you'll probably get better results if you learn to move in a circular fashion and approach your opponent from various angles.

"Tai chi sword sparring is a fun way to train. As you'll see once you try it, the aforementioned skills become a lot more approachable when you're staring at your partner across the blade of a well-padded sword."

Specific sparring drills can focus on the tai chi principle of "hollowing out." Your partner is armed, and you are not. You both must agree to stay within striking range, because otherwise the drill won't work. You need to avoid the strikes by hollowing out—or slightly moving—different areas of your body. It's very similar to the way a good boxer will move his head just a little to avoid a punch.

Hollowing out develops your extrasensory ability, the aware-

Sword sparring also teaches the concept of "hollowing out." Strikes are best avoided by slightly moving the targeted area of the body until it is safely out of range.

The primary concern for tai chi sword sparring is safety, Chris Luth (right) says. He recommends using a weapon made of a lightweight core wrapped with foam pipe insulation. Extra care must be taken to pad the end of the "blade," the pommel and the hand guards.

When beginners spar with a practice sword, they should limit themselves to using fixed steps, Chris Luth (right) says. As they progress, they can engage in moving-step practice, which is akin to free-sparring.

ness that tells you exactly how far you must move to avoid an attack. That's not something you can think yourself through; you have to experience it. It's a great quality for sparring because you learn how to get out of the way without overdoing it.

It's important to keep a relaxed grip on your weapon, but it can't be so loose that your partner can wheck your sword and knock it out of your hand. However, if your grip is too tight, you may not be able to quickly rotate the handle in your hand, thereby switching your hand guard to defend against a sudden change of attack. And if you hold the sword too tightly, it cannot be moved at the necessary speed or angles. Additionally, having too much tension in your arm causes you to lose sensitivity and responsiveness.

It's critical to concentrate on using your whole body. While attacking and particularly while defending, the movements of the sword must not come from just your arm. They must come from your torso and *tan tien* (energy center below the navel). This preserves the strength of your arm and makes your movements more powerful.

Your swordless hand should assume the *dim mak* hand position. It's an energy-circulation position which can also be used for striking. It functions as an energy counterbalance to the sword and sword arm. As you expand the range of your sword sparring, you can use that hand to grab your opponent's sword arm, making him very vulnerable to your own sword counterstrike.

Disarming should not result from sword-to-sword contact. It should come from cutting your opponent's sword hand. It can also be performed by leading your opponent's sword to the side and grabbing the handle with your free hand, but that technique is less common.

Drawbacks

The fact that you and your partner are using a weapon with a tubular blade does detract a little from the precision that is normally associated with tai chi sword strikes. It is nice to have padding that has an oval cross-section to simulate the two edges of the blade, but constructing that type of practice weapon is more difficult. Besides, as you get more advanced, you will know that the shape of the hand guard reflects the edges of the sword end, therefore, moves in the direction of the cut.

The padding on the blade detracts somewhat from the sensitivity and listening aspects of sparring. Your opponent can't project a lot of energy, and you can't detect it as well through the foam. Unfortunately, the only other option is to use a wooden sword, and that would mean strikes would have to be limited to parts of the body below the shoulders and serious protective gear would have to be worn.

In the past few years, weapons sparring seems to have gained popularity in the martial arts world. It's beginning to show up in tournaments, workshops and training camps. As long as it is practiced with safety and subtle skills in mind, it can only benefit martial artists.

About the author: Chris Luth has practiced tai chi chuan for more than 23 years and has won gold, silver and bronze medals in forms, push hands and weapons divisions at various national competitions. He is the founder of the Pacific School of Tai Chi and teaches seminars in the United States, Europe and Australia, as well as at retreats in California, Hawaii and Costa Rica. For more information, write to Tai Chi in Paradise Retreats, P.O. Box 962, Solana Beach, California 92075.

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Why the Chinese Military Chos

BY DENNIS ROVERE

"The difference between the *hsing-i* I passed on to you and what I taught military officers during the war is significant: You learned more and had more time to perfect the art."

That was 1988. The person speaking was my teacher, Col. Chang Hsiang Wu. His statement, made in response to a question I had asked about the Chinese army's use of hsing-i chuan during World War II, took me completely by surprise.

I had recently been contracted to teach close-quarters combat to army reconnaissance instructors. Chang and his wife, Maj. Chang Yen Ying (a senior student of Du Shen Wu and former close-quarters combat instructor for Chinese commandos), were giving me advice about how to structure the program. During the conversation, Chang began sharing some of his thoughts and experiences as they related to his tenure in the military. To my delight, he also expounded upon the

Empty-hend method: As the ettecker (left) throws e punch to the body of the hsing-i stylist, the hsing-i etylist usee his left erm to deflect it (1-3). He then cloeee the distanca and usea hia right hand to follow the attacker'a trapped arm end etrike hie face (4).

RY OF TRAINING

Hsing-i Chuan for Its Soldiers

aspects of strategy in combat and training that make hsing-i such an effective system.

Known primarily as an empty-hand art, hsing-i does in fact utilize several traditional weapons. Its reputation as a deadly fighting art was so widely respected that in the 1920s and 1930s, its armed and unarmed methods were adopted into many Chinese military training programs. Masters such as Sun Lu Tang, Wang Hsiang Chai and Huang Po Nien contributed to the military's program. Probably the most prestigious group to train in hsing-i was the Central Military Academy of China, based in Nanjing. Its chief hsing-i in-

Rifle-and-bayonet method: The enemy (left) prepares to lunge at the hsing-i atylist with e blede fixed et the end of his rifle (1). Tha hsing-i atylist usas tha barrel of his waapon to redirect tha enemy'e bayonet (2-3), than cloaea the diatance and sieshes et the other men (4).

structor was Chang Hsiang Wu.

Military Adaptation

In addition to empty-hand skills, the military emphasized traditional weapons such as the sword and spear. However, in keeping with the modernization of the Chinese army, those skills were adapted for use with more contemporary weapons. The rifle with a mounted bayonet replaced the short spear. Traditional saber and sword forms were modified into routines that used one- and two-handed Western-style cavalry and infantry swords.

In an effort to clarify his opening comment, Chang explained that when soldiers are preparing for war, training is accelerated. In Nanjing, the empty-hand techniques were taught in three stages over one or two months. In order of training, they were forms and basics, applications/prearranged sparring, and free-fighting. Hsing-i rifle-and-bayonet techniques in other branches of the military followed the same training format but were divided into four stages.

Not all hsing-i forms were taught to the soldiers. Because of limited time, emphasis was placed solely upon understanding the five fists, the two-man forms and the linking form, along with their practical applications. The reason was that those movements were deemed to form the foundation of hsing-i. After gaining a thorough understanding of them, students can transform a single strike into a killing blow. Furthermore, all hsing-i weapons applications evolve from those basics.

Chang was quick to point out that although hsing-i training was condensed, it nonetheless followed the orthodox method of instruction. Some of his contemporaries—such as Wang Hsiang Chai, who taught in other branches of the army—first broke down hsing-i's fist instruction into three parts: standing post (meditation), stances and stepping, and hand techniques. They were taught separately at first, and only later were they recombined into their complete forms. At the Central Military Academy the five fists were taught as complete actions. This allowed officers to quickly develop a proper sense of timing, weight shifting and stability, thereby accelerating their learning process. Chang did not decide Wang and others like him for their segmented approach to teaching because the end result was more or less the same. However, given the time restraint, learning all the movements together better served the military's purpose.

Empty-hend ve. knife: The heing-i etyliet (left) fecee e knife-wieiding opponent (1). Ae the opponent iungee forwerd end etebe, the heing-i etyliet uese hie forwerd erm to forcefully biock the opponent'e knife arm neer the eibow (2). The heing-i etyliet then follows with e punch to the ribcage (3).

reech. Additionelly, its light waight significantly reduces its affactivanass as a chopping weapon. The hsing-i uniform thaory takas all this into account and utilizas e netural trainng prograssion to taach studants how to use body mechanics to maximize efficiency when amploying any waapon.

Parallaling this is a natural progression for learning combat stretegy. This stretegy makas tha charactaristics of any waapon immediately apparent and easily utilized. It also identifies the body's natural responses and tendencies and clearly shows tha soldiar how to use tham to his advantaga.

Simplify and Improve

It has baan provad that soldiars in combat racall and utiliza only tha simplast things thay hava baen taught. High strass and physical and mantal fatigua ara tha main contributing factors to disruption of tha thought procass and fallura to respond in tha optimum—or avan corract—mannar.

In comparison to the Chinase military close-querters combat systems, Western systems ere lax in deeling with this reality. Thera are many reasons why this is so. More often then not it is beceuse each phese of Wastern close-querters combat training (ampty hand, rifla and bayonat, atc.) has its own theory and manner for applying techniques. That results in savaral thaorias having to ba racallad and amployad in combat—which is not too raalistic whan ona considars tha naad for split-sacond decisions in the haat of battle.

Additionally, e soldier mey heve to improvise e weepon that was not covered in training. How does he deal with this challanga? A study of mora than 1,000 casas of closa-quarters combat during the Vietnam conflict revealed that in generel soldiers did not respond es they were expected or es they

Continued on page 166

Uniform Theory

The adventage e miiitery art like hsing-i has over many other martiel erts is thet it is deceptively simple in execution (if not in concapt) and diract. It follows what is oftan called a "uniform theory" epproech to training. At its simplest lavel, a uniform theory allows for the direct transfar of basic techniques from one waapon (including the empty hands) to anothar.

When discussing the use of a weapon, most martial artists recite e populer edage thet holds that a weepon is simply an axtansion of tha body. This statement is only partielly correct. If, for example, your arm were as long as a spear—and actually an axtansion of your body—it still could not cut or penetrate your opponent like a real spear.

Therefore, a more complete rendering of the principle is: In addition to being an extension of the body, each weapon aiso has its own uniqua charactaristics. In tha casa of tha spaar, those characteristics include cutting and thrusting, and in the casa of tha sword, chopping and thrusting.

Weapons also differ in length and weight. A doubla-edged dagger has tha sama blada characteristics as a sword, but bacausa of its shortar langth, tha parson using it has lass

Knife ve. knife: Holding e knife, the heing-i etyliet (left) fecee e knife-wieiding opponent (1). (For cierity, the point of the biede ie kept vieible.) Ae the opponent iungee end etebe, the heing-i etyliet biocke the etteck end cute the erm (2). The heing-i styliet then executee e punch to the ribcega (3), which ie followed by an arm trep and e counteretteck with the biede (4).

PHOTOS BY CYNTHIA KIM

primary response

Four Strategies for Dealing with a Street Attack

by Sang H. Kim

Offense and defense. Attack and counterattack. These basic concepts of combat ere familier to even the novice martial arts strategist. Perhaps they ere too femilier.

Heve you ever teken the time to analyze the fundamental meening of offense and defense? Offense is generally viewed es forwerd movement ageinst en opponent, while defense is viewed as retreating and regrouping. Attecking quentifies the ections taken during the forward-moving offense, and counterattacking encompasses the actions thet fortify the retreet.

During the beginning and intermediate steges of training, those concepts are useful because of their simplicity. They give you a clear sequence of actions that are necessary to defeet your opponent. As you become more skilled, however, you begin to find offense that moves backward and forward, that sidesteps and even that stands still. You also find defense thet does not retreet.

To define the concept of stretegy without the preconceived notions of offense and defense, think in terms of primary response end secondary response. The primary response is the segment of combat in which you neutrelize your opponent. Neutralizing the opponent means destroying eny edvantage he has over you, esteblishing en equal ground on which you can preveil.

The primery response extinguishes the immediete threet posed by the opponent, and the secondary response removes the potential threat. It is rooted in the instinctive safety response with which all animals are born. Every animal has e distinct zone of sefety thet it will not ellow en enemy to penetrete. When a smell enimel is epproeched by e humen being, it usually beats a hasty retreat. Most animals fight only as a last resort, but when they do, they fight to the death.

When feced with en ineviteble confrontetion, you heve to respond in e wey thet protects your body from herm end allows you to escape. When escape is impossible, direct physicel ection becomes necessery. Physical engegement can encompass enything from simply ducking a punch to controlling a knife-wielding attacker. The initial actions used to avoid and remove an immediate threat are part of the primary response.

The mein goal of the primery response is to neutralize the attack and prepare to launch the secondary response. To do this effectively, you need to establish four things in your fevor in e split second: time, stability, superiority and opening.

- Time: You can gain needed time by stunning your attacker into inaction or confusing his strategy. Use the time you gain to plan and execute your next movements. Every extra second is valuable time in which you can prepare your secondery response.
- Stability: When you ere confronted, you ere likely to lose your belence and composure et leest momentarily. Psychologicel or physical instability creetes edditional openings for your opponent. By initieting e primery response, you will be

When the attacker slashes at his face, Sang H. Kim (right) cuts in past the weapon (1) and brings his right arm up under the other man's right arm to apply a standing choke (2). Kim then immobilizes the attacker by twisting his upper body counterclockwise and intensifying the choke hold (3).

able to regain a comfortable posture and prepare to attack. Now is the time to establish a strong but flexible position in preparation for your secondary response.

- Superiority: Through an effective primary response, you can gain physical and mental superiority over your opponent. If you evade or block his attack, he will be momentarily unbalanced and discouraged. His mind controls his body and plays a large role in his ability to function at peak effectiveness. Defeating or discouraging him psychologically gives you a significant advantage.
- Opening: In addition to temporarily stopping the attacking opponent, an accurate primary response creates an opening for the secondary response. In this sense, the primary and secondary responses are not separate actions but complementary parts of the whole.

Let's look at an example of how these four qualities can be established. Imagine that you are confronted by an opponent who is larger and stronger than you. He throws a wide right hook at your jaw. You duck, take one step inside his punching range and come up with a rear hook takedown. By ducking, you create time to prepare your next move. Then by stepping forward into the range of his punch, you cause him to miss while you set up your next attack. You are positioned low to the ground and have created a perfect opening for the takedown. Your attacker will be confused and distracted by your tactics, thus giving you an opportunity to follow with your secondary response.

All primary responses fit into one of four categories: evading, perrying, blocking and cutting-in.

Evading: Emptying the Space

Evading can be thought of as "emptying the space" between you and your opponent. It is the surest way of maintaining your safety zone, and it should always be your first choice. Evading is the most natural response to an unwanted intruder. You use it all the time, even in social situations. Imagine yourself having a conversation with a business acquaintance. The acquaintance leans too close to you, and you instinctively step backward. Although you may not perceive a physical threat, the invasion of your personal comfort zone puts your subconscious on alert.

Your comfort zone differs from situation to situation. In your home or among friends, your comfort zone is relaxed or nonexistent. In a familiar but high-pressure environment such as school or work, it is an active barometer of whom to trust and how much trust to place in that person. In unfamiliar or threatening surroundings, your comfort zone is buffered by a larger safety zone. Anyone crossing into your perceived safety zone is seen as a potential threat, causing you to subconsciously move to put that person back outside your safety zone.

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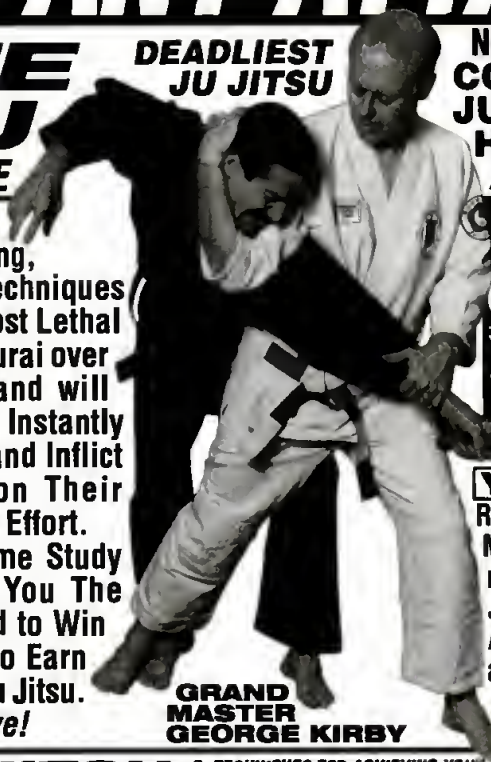

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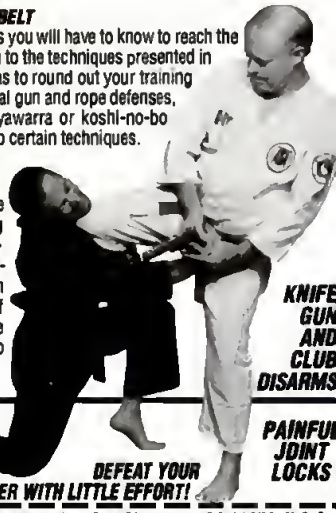

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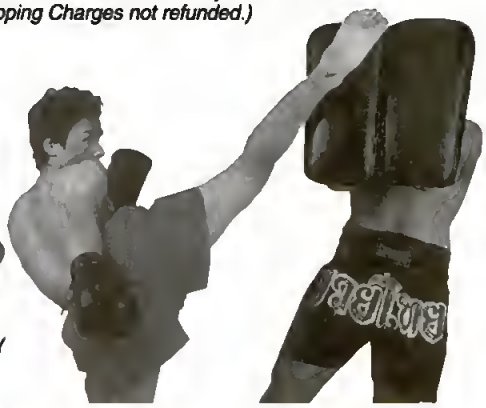

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Martial Arts Participation Drops in 1998

MT. PROSPECT, iL—The Nationai Sporting Goods Association (NSGA) recentiy released its figures for estimated sports participation in the United States, and the number of Americans who engaged in organized martiai arts training at ieast once during 1998 dropped 6.9 percent to 4.8 miiiion. Of the 59 sports listed in the study, 28 recorded a drop in participation.

The deciine in martiai arts participation could be accounted for by the NSGA's taliy for Americans who trained in kickboxing: 2.3 million. Since 1998 was the first year for which a figure was reported for kickboxing, no increase or decrease could be calcuiated.

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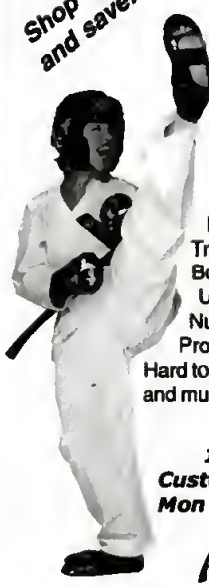

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To illustrate blocking, Sang H. Kim (left) moves under the attacker's arm and executes a high block (1). Kim then applies a twisting arm lock to control the other man and immobilize the knife hand (2). To finish, Kim takes the attacker to the ground by locking the wrist while maintaining pressure on the elbow (3).

Evading is based on instinct and judgment. In combat, your initial reaction should be to evade the confrontation entirely. When this fails, try to evade the physical blows of the aggressor. Evasion must be total to be successful. Partial evasion will result in some damage to you and superiority for your attacker.

The choice to use evasion is based primarily on the amount of force your opponent has relative to your strength. If he has a great force advantage, it may be your only choice. Imagine a car coming at you at 50 miles an hour. Would you even consider blocking it?

Because of its variable nature, evasion is advantageous for the person who is small, quick, instinctive and has good body movement and footwork. It requires a minimum of effort to get maximum results.

Forms of evasion include ducking, rolling, jumping, forward-stepping, angular-stepping, back-stepping, weaving, dropping, withdrawing, shifting and avoiding.

Parrying: Redirecting Force

Parrying is done by redirecting the force of an incoming attack. For any given attack, there is only a single point in time and space at which a parry can work. This point is determined by the type of attack and the type of parry used. If your opponent throws a right straight punch at your face, the most appropriate parry would be with your left hand moving from right to left.

As the attacker begins his punch, anticipate the speed and direction of the strike. Time your parry to strike his forearm before his fist reaches its target. By slightly pushing his forearm, you redirect the path of the strike away from your body. The amount of force required for parrying is less than that for blocking because you allow the power of the strike to dissipate in the air rather than on your body. The key to parrying is to allow the technique to follow its natural course with only minor alteration. The more you try to change the path of the strike, the more energy you will expend—which can cause your body to become overextended.

Parrying requires training to develop the required anticipa-

The attacker punches, and Sang H. Kim (right) ducks and covers to avoid the blow (1). When the attacker rushes in, Kim drops under the attack and hooks the other man's knee with his left hand while positioning his right hand to twist the attacker down (2). Once Kim takes the attacker to the ground, he stuns him with a knee strike to the head and applies a leg lock (3).

tion and timing. Practice recognizing the initial movements of common attacks. By sensing the type of strike your opponent will use, you can buy time to prepare your response. Once you identify an impending attack, time your parry so it meets the attack just before it hits your body. The point of contact should be inside the terminal of the striking weapon. If the attack is a punch, parry the forearm. If it is a kick, parry the shin. If it is an elbow strike, parry the biceps.

The amount of contact required for parrying varies with the type of attack. Generally a smooth guiding, slipping or pushing motion is used. Most parries are done with the hand, but the arm, shin and foot also can be used. Hand and arm parries are safest because the upper body can be shifted out of the line of attack while the hand or arm executes the parry. Leg and foot parries require you to maintain a fixed position on one leg while the other leg goes to work. Balancing on one leg puts you at considerable risk for a damaging counterattack.

Principally, parrying is best suited to people with quick reflexes and a good sense of timing. Use parrying to defeat powerful attackers whose blows are too damaging to stop head-on.

Blocking: Extinguishing the Force

A block is a movement that forcefully interrupts the opponent's attack, thereby extinguishing it. Blocking is an aggressive, initiative action that requires commitment. It is most useful against evenly matched or smaller opponents because in blocking, force is met with force and the stronger person will likely win.

"All primary responses fit into one of four categories: evading, parrying, blocking and cutting-in."

Because blocking naturally creates opposition by the opponent, it is necessary to immediately follow a block with a series of finishing blows. If you fail to initiate a quick secondary response, you risk an aggressive counterattack by your opponent.

Cutting In: Filling the Space

The final tactic available for the primary response is the cut-in defense. Cutting an attack can be thought of as filling the space intended for the path of the attack. For example, if your opponent launches a hook kick and you lunge toward him and into the arc of the kick, you have filled the space he intended to use for his kick. Now he can no longer finish his attack.

There are five classes of cut-in defense:

1. Circular cut-in vs. circular attack

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2. Circular cut-in vs. linear attack
3. Straight cut-in vs. two-pronged attack
4. Low cut-in vs. high attack
5. High cut-in vs. low attack

Cutting an attack is most useful when you can read the opponent's action beforehand or when it is too late to employ any of the previous responses. It also requires the opportunity to move into the arc of the attack—into the eye of the hurricane, so to speak—and cut the attack at its root. This is easier if the opponent is bigger and has a longer reach than you.

Cutting an attack is part of the classic guerrilla strategy of sending a few elite commandos to attack the headquarters of the enemy. This causes the nerve center to become unbalanced and sends the extremities into disarray.

You can apply this to one-on-one combat by cutting the attack, penetrating the opponent's defense and striking his vital targets. Then immediately retreat to your safety zone and await another chance. Never stay within the opponent's reach long enough for him to recover his composure.

Cut-in responses include jamming, cut-in blocks, circular cutting, straight cutting, ducking in, and kicking cuts. Cutting also can take the form of an initiative attack. Any movement that fills the space between you and your opponent and hinders his ability to attack can be deemed a cut-in. Success requires good footwork, body shifting, timing and guts.

Next Step

The primary response uses the conventional defensive tactic of stopping the advancing attack combined with the additional step of selecting a skill that will create a weakness in the opponent's strategy for you to exploit.

When you have executed a successful primary response, the secondary response will follow naturally. It will take advantage of the neutralization and the vulnerability created by the primary response. Once that happens, victory will be yours.

About the author: Sang H. Kim is a Hartford, Connecticut-based martial arts instructor who has written eight martial arts books.

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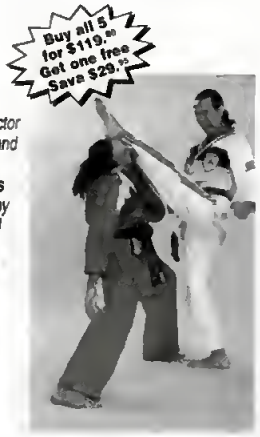

Ernie Reyes is a forms and sparring champion, a member of the Black Belt Hall of Fame (1981, Instructor of the Year), the founder of West Coast Taekwondo and its famous "demo team," and a choreographer and actor in films and television. He is one of taekwondo's most prolific instructors, coaching champions in many divisions, including his son, Ernie Reyes, Jr. Included in this five-part series on taekwondo are warm-ups, fundamentals, kicks, self-defense, forms, and criteria needed to advance in belt levels and achieve black belt. **Sold separately.**

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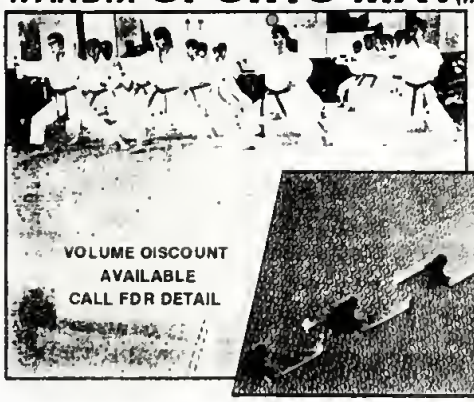

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• CORTLAND, NY—*Black Belt* Hall of Fame member Dan Inosanto will conduct a seminar here September 11-12, 1999. He will cover *jeet kune do*, the Philippine martial arts and shootwrestling. For information, write to Kevin Seaman, East West Martial Arts Academy, 255 Tompkins Street, Cortland, New York 13045. Or call (800) 343-9378 or (607) 756-4961. The e-mail address is KSeaman579@aol.com.

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• PRINCETON, NJ—Chai Sirisute will conduct a *muay Thai* seminar here September 18-19, 1999. He will cover basic, intermediate and advanced techniques and drills. For information, write to Princeton Academy of Martial Arts, 14 Farber Road, Princeton, New Jersey 08540. Or call (609) 452-2208 or send e-mail to info@pamausa.com.

• MASSAPEQUA, NY—*Black Belt* Hall of Fame member Remy Presas will conduct a modern-*arnis*/Philippine martial arts weapons and self-defense seminar here September 25, 1999. He will cover single stick, double sticks, knife disarms and empty-hand techniques. For information, write to Andy Flando, 509 Hickville Road, Massapequa, New York 11758. Or call (516) 691-5425.

• HARRISBURG, PA—*Black Belt* Hall of Fame member Remy Presas will conduct a modem-*arnis*/Philippine martial arts weapons and self-defense seminar here September 26, 1999. He will cover single stick, double sticks, knife disarms and empty-hand techniques. For information, write to Duane

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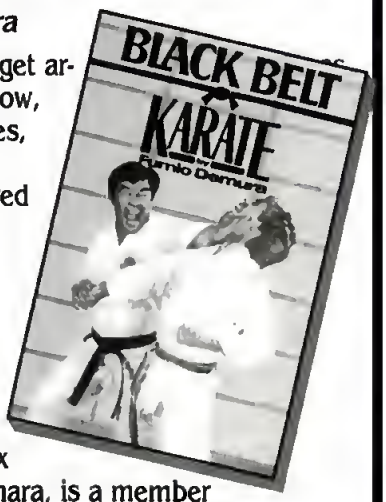

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• ELGIN, IL—John Pellegrini and Pedro Rodriguez will conduct a combat-*hapkido* seminar here October 23, 1999. They will cover empty-hand and ground-fighting techniques. For information, write to Donald Moore, 244 S. Randall Road, PMB, Elgin, Illinois 60123. Or call (847) 468-0608.

• PRINCETON, NJ—*Black Belt* Hall of Fame member Dan Inosanto will conduct a seminar here October 23-24, 1999. He will cover *jeet kune do*, the Philippine martial arts, and Indonesian and Malaysian *silat*. For information, write to Princeton Academy of Martial Arts, 14 Farber Road, Princeton, New Jersey 08540. Or call (609) 452-2208 or send e-mail to info@pamausa.com.

• VICTORIA, BRITISH COLUMBIA, CANADA—*Black Belt* Hall of Fame member Dan Inosanto will conduct a seminar here October 30-31, 1999 at the Canadian Armed Forces Base Esquimalt. He will cover the Philippine martial arts and *jun fan* kung fu. For information, write to John Maidment, 6320 W. 85th Place, Apt. 208, Los Angeles, California 90292. Or call (310) 216-6623.

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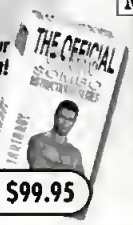

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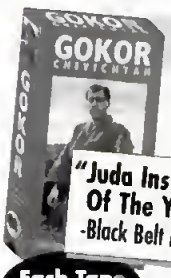

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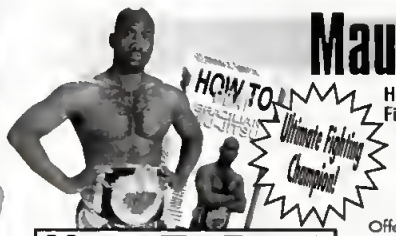

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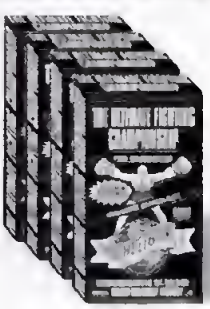

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Kickboxing Champion Accepts Liaison Post

VILLA PARK, IL—Former national kickboxing champion Steve Gross has retired from the sport to accept the post of community liaison between the local government and the business community here. Gross, who owns Sensei Steve's Karate Center, is the first martial arts school owner to serve as the Villa Park Chamber of Commerce's president. He is also active as a tournament promoter through the American Karate Association.

Martial Artists Break Guinness Book Records

NORTHRIDGE, CA—Thomas Guzman-Sanchez and his instructor, Sang Yun Lee—both of whom are black belts in *won moo hapkido*—recently set a Guinness Book of World Records standard for speed breaking and continuous breaking here.

Guzman-Sanchez broke 251 boards in 55.76 seconds for a new record in speed breaking. "I was overcome with a spirit-filled mountain of emotion," he said. "It felt as if my hand was blowing through feathers."

Even though Guzman-Sanchez needed to break more than 60 stacks of wood, he ran into trouble early on. "At that

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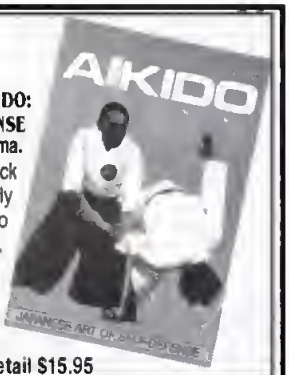

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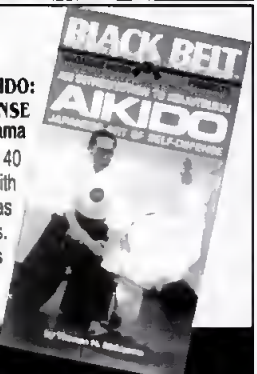

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seventh stack, something happened, and my body felt numb as I started going faster."

The 40-year-old had to use caution to avoid slipping on the sawdust that filled the air after each blow, and he had to battle fatigue. "On my third fall, as I hit the ground I thought I had lost it," he said. "That's when I heard my brother Paul yell, 'Go! Go!' "

And Guzman-Sanchez did just that. "I couldn't focus on the total amount, just one stack at a time," he said. All the breaks were done using a left-handed palm/knife strike.

Next, Guzman-Sanchez's teacher, Lee, climbed onto the stage, where 20 BreakMaster board-holding devices were loaded and ready to go. Lee was aiming to set a new continuous-board-breaking record. As soon as Lee blasted through the boards, they were reloaded quickly by a six-man support team. Smashing board after board with his backfist, Lee quickly pulverized an unofficial record of 1,200 boards in seven hours. He continued to set a new Guinness World Record of 1,501 boards in 58 minutes and 21 seconds.

Karateka Raise Money for Fellow Student

MARYVILLE, TN—Students of Hatcher's Karate recently raised more than $3,000 to help fellow student Matthew Walker, who suffers from two rare diseases that require him to travel to Canada to receive medication that has not been approved

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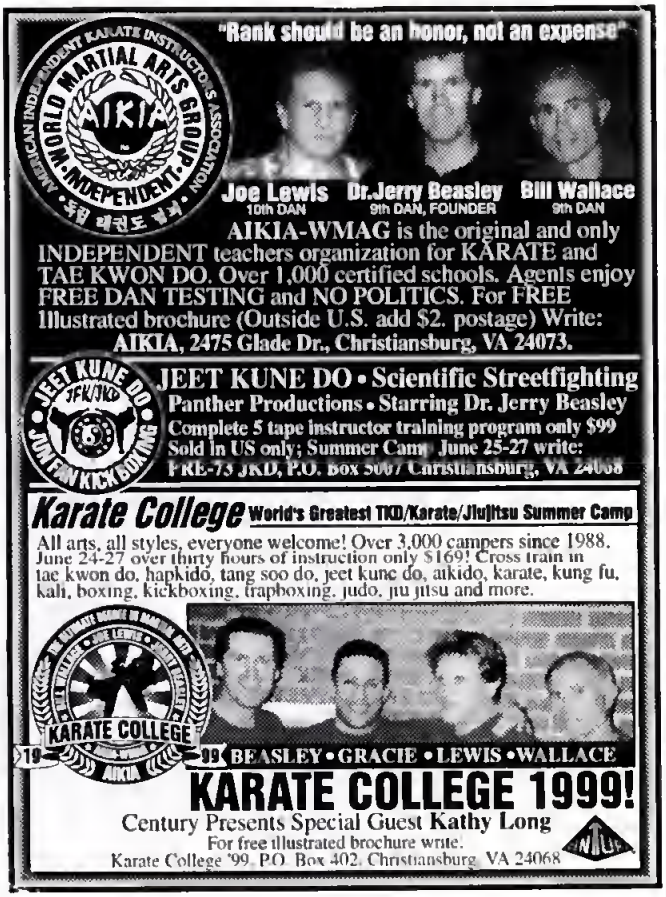

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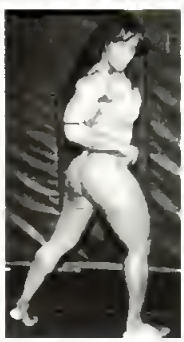

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Wushu Festival Coming to China

JINAN, CHINA—The Fourth Jinan International Wushu Festival will be held here August 18-23, 1999. In addition to the competition, there will be a seminar on traditional Chinese medicine, a folk arts show and a tour of local landmarks. For more information, write to Yang Jing-Guang, 88 Jingshi Road, Jinan 250014, People's Republic of China. Or call 86-531-2966888-4193 or fax 86-531-2019477. The e-mail address is felixyjg@163.net.

Chinese-Combat Camp Coming to Canada

CALGARY, ALBERTA, CANADA—The Second Annual Chinese Military Combat Martial Arts Camp will be held here August 27-29, 1999. It will be hosted by internationally recognized close-combat training specialist Dennis Rovere. The instructors will cover armed and unarmed military *hsing-i* Chinese commando martial arts and Chinese military strategy. For more information, write to Rovere Consultants International, 10828 Brae Road SW, Calgary, Alberta, Canada, T2W 1E1. Or call (403) 253-6032 or send e-mail to rovere@rovere.com.

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and shin and instep protectors with the AAU logo. The equipment was designed to meet tournament specifications established by Olympic *taekwondo* gold medalist and *Black Belt* columnist Herb Perez. For more information, call Century Martial Arts Supply at (800) 626-2787.

Columnist Releases Knife-Defense Video

COSTA MESA, CA—Officer Jim Wagner, the author of *Black Belt's* popular High Risk column, recently released a knife-defense videotape titled *Police & Military Edged Weapons Defense Course*. To create the tape, Wagner drew on his 10 years of experience as a Southern California law-enforcement officer and trainer of elite police and military personnel around the world. For more information, write to HSS International Videos, P.O. Box 3648, Costa Mesa, California 92628. Or call (714) 373-9036 or visit http://hikestalkshoot.com.

Sports Enthusiasts Go On-line

CYBERSPACE—Internet-surfing sports fans now have access to a new Web site devoted exclusively to their own kind. Called *SportsMatch Online*, it is located at http://www.SportsMatchOnline.com. The site offers discussion groups for numerous sports, including aerobics, baseball, basketball, bicycling, football, soccer, tennis and weight training. The company has indicated that the martial arts will be added to that list if sufficient interest is shown.

SportsMatch Online helps people find others with similar interests and training goals by categorizing them according to sport, age, rank, skill level, location and availability. Computer users can then send e-mail to their match. For information, call (480) 968-0121 or send e-mail to info@sportsmatch online.com.

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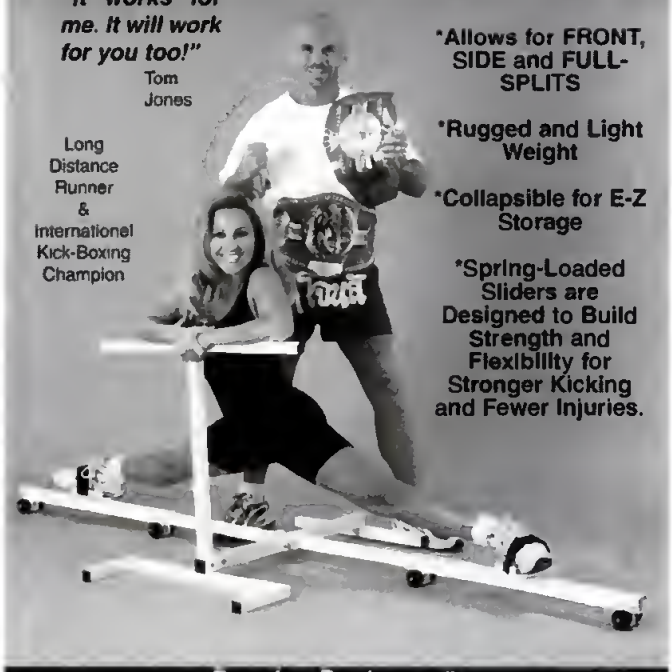

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black belt times

Certification Offered for *Aiki* Practitioners

MIAMI—Joe Rodriguez Robaina recently announced the creation of the International Aiki Arts Certification/Accreditation Board (IAACAB). The organization's purpose is to recognize qualified instructors of the *aiki* arts for their accomplishments. The IAACAB defines the aiki arts as those styles that can trace their lineage and roots to renowned *daito-ryu aikijujutsu* exponent Sogaku Takeda. The board currently recognizes practitioners of aikijujutsu, *jujutsu*, *hapkido* and *aikido*.

For more information, write to IAACAB, 7331 Coral Way, Suite 225, Miami, Florida 33155. Or call (305) 229-0671 or fax (305) 267-7822. The Web site is located at http://www.IAACAB.com and the e-mail address is DrAiki@elink.net.

Karate Center Helps Deaf/Blind Martial Artists

SANDS POINT, NY—The Helen Keller National Center for deaf/blind youths and adults recently conducted its first martial arts program for people who have suffered from vision and hearing loss. The program, founded by renowned martial artist and *Black Belt* Hall of Fame member Tokey Hill, included a 45-minute demonstration of a unique system of self-defense that enables trained athletes who are deaf or blind to qualify for the U.S. national martial arts team.

Cleveland to Host AAU Junior Olympics

CLEVELAND—The Amateur Athletic Union USA Junior Olympic Games will be held here August 3-6, 1999 at the Cleveland Convention Center. For more information, call Mike Friello at (518) 372-6849 or send e-mail to mfriello@aol.com.

Las Vegas Tournament to Be Televised

LAS VEGAS—The 18th Annual USA World Championships will be held here August 13-15, 1999. The event, which will be televised, will also include a cardio-kickboxing team competition. For more information, call (702) 222-9557 or visit http://www.usainternationals.com.

Kajukenbo Master Passes Away

LAS VEGAS—*Kajukenbo* expert Richard Tokumoto passed away here March 1, 1999. The cause of death was cancer.

Tokumoto received his kajukenbo training during the early 1950s while living in Wahiawa, Oahu, Hawaii. During the late 1950s, he began teaching in Los Angeles and was highly respected for his martial arts ability. Tokumoto's training emphasized pushing the mind and body beyond their normal limitations, as well as the need to acquire an understanding of Oriental philosophy.

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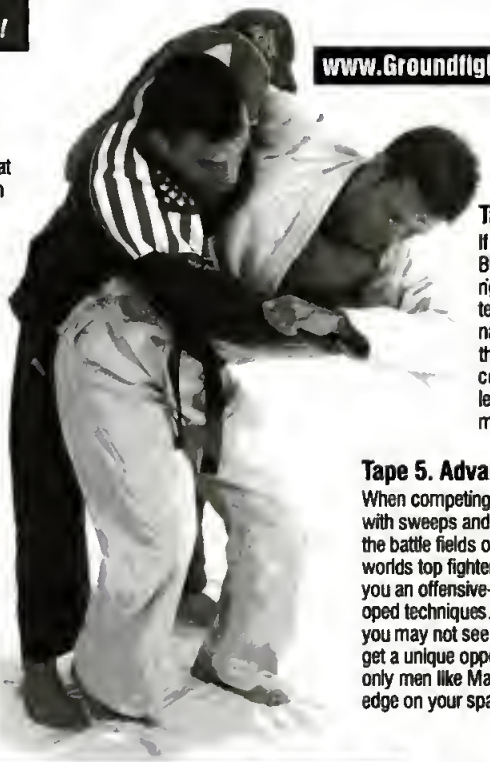

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Tape 2. Advanced guard.

The most advanced guard tape ever produced, period. Here you will learn offensive and defensive techniques from the guard that you will not see on other videos or from other instructors. Get into the minds of two World Champions as they detail the moves that bring the fight to a quick end. The techniques shown are the same used by Sperry and Murilo to win World Championships year after year. One of our best guard tapes ever!

Tapes 3 & 4. Advanced submissions.

If your looking for submission techniques that many Black Belts do not even know, you have come to the right place. Mario and Murilo hold nothing back as they teach the techniques that have resulted in over 500 tournament wins between the both of them! That includes three World Championships! You will learn submission combinations from the mount and the guard that will leave your opponents helpless. Once again this is our most advanced work ever produced on this position.

Tape 5. Advanced turnovers and sweeps.

When competing at the World Championship level, most fights are won with sweeps and reversals. Every year new techniques are developed on the battle fields of Brazilian tournaments that are designed to give the worlds top fighters the winning edge. In this tape, Mario and Murilo give you an offensive-defense look at how to win using the most newly developed techniques. These moves are so advanced, without these tapes, you may not see them in the US for a couple of more years. You will also get a unique opportunity to learn some of the little tricks and fakes that only men like Mario Sperry and Murilo Bustamante know. Get the added edge on your sparring partners, order today.

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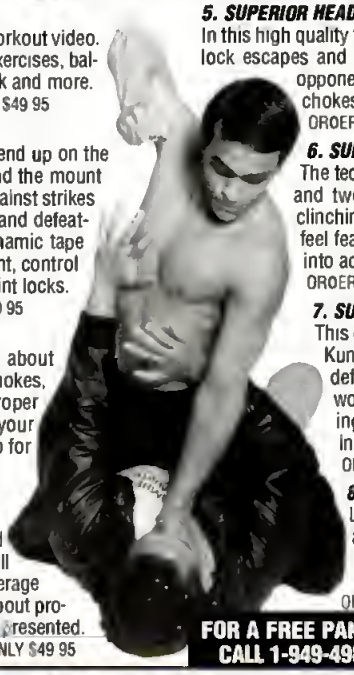

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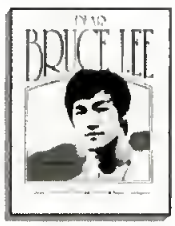

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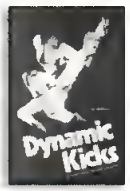

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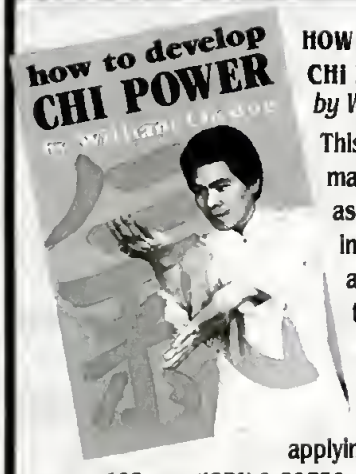

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way of the warrior

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Because my theory is about the basics of psychology, it could be applied to a lot of phenomena inside and outside the martial arts. I will focus on two that interest me: The first is the shift in awareness that is the ultimate goal of some fighting arts, and the second is the importance of the martial arts in making us civilized human beings.

The shift in awareness, or the warrior Zen mentioned above, is a return to an earlier state of mind. Like the theory says, man's first state of mind was pure action without the burden of guilt or reflection. Consciousness was a great advantage for our species in many ways. But when it came to fighting, reflective consciousness was a burden. It amounted to us fighting with ourselves instead of each other.

The professional warriors of the past 2,000 years realized this and used ritual meditations and harsh penance to get rid of their conscious selves. To do the job required of them, they needed to be able to hurt and kill instantly, without guilt and without reflecting on whether it was right or wrong. The unexpected result, though, was that once these hard men dissolved their individual selves, they experienced a sort of universal mind. They felt identical with the sum of all creation—all of the past, present and future—in one shattering moment. Whether this actually made them better fighters is another question, but it certainly *didn't* return them to the animal mind of their ancestors.

Most of us will never experience anything like the earth-shattering visions of oneness that medieval martial artists did. But most of us will at some time get caught in the original drama of consciousness. We will want to beat someone's brains out and know that it is wrong almost at the same instant. But the martial arts are especially important in making sure this is the way things go.

We live in a world that is increasingly in the thrall of consciousness, so much so that we often forget how much of our behavior is motivated by our preconscious "monkey self." We are not born as kind, good-natured citizens. That is something we *learn*. The martial arts are one of the last fields in which we can confront that original monkey self, where we can act out that drama and let that shameful hate and anger come to the surface. It is where we learn to recognize the worst part of ourselves *and* learn how to deal with it.

The danger of not recognizing our own worst self is obvious: If you don't see the deep currents of human thought, they will pull you inexorably toward tragedy. The man who loves to break heads on weekends at the local bar will eventually act out for real the grim scenario of accidental murder that was the origin of consciousness. The boy who is sheltered from conflict all his life is the one who kills his friend in play with a knife or gun because he doesn't know injury is real. Both tragic players will experience a rush of awareness like our first ancestors did. But it will be too late.

Martial arts schools are—or at least should be—places where we learn about the reality of violence and its consequence. They should be places where we simultaneously learn to fight well and be human because they may be the same thing.

No part of the argument I've made here is stunningly original. Most of it was drawn from standard books on primate behavior, consciousness, the martial arts and psychoanalysis. I can't even say the theory is especially well-reasoned or completely my own. In some respects, it's a shadow of Freud's *Totem and Taboo*. It is, however, an interesting theory and, I hope, something that will fire the blood of some readers.

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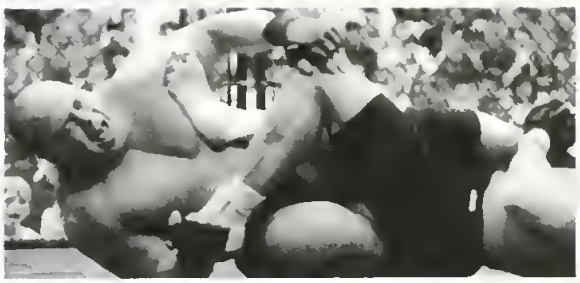

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because of liability problems, etc. Later, when I trained in kickboxing and modern freestyle under my current instructor, the first thing he said after our first sparring session was: "Too hard? Well, if you don't like it, the door is over there!" Good business practice? Probably not. But maybe the martial arts shouldn't be a business. Maybe we ought to teach what we believe in and earn our living elsewhere.

After seven years of training under my current instructor, I feel privileged—as if I have an edge on the rest of the martial arts community. It's the same kind of feeling that gives the Marines the right to call themselves "the few and the proud." The one-size-fits-all type of training that is popular these days makes nobody look good.

Martina Sprague
Salt Lake City, UT

Royce Gracie Still a Legend

Recently Royce Gracie attempted to make a sport-*jujutsu* comeback in Brazil, only to lose to Wallid Ismail's choke. Already comments have been tossed around about Gracie and his style not being all they were cracked up to be. People in the martial arts community need to open their mind and appreciate all that Gracie and his family have done for the arts.

Royce Gracie will go down in martial arts history as a legend, and his loss does nothing but aid in this. Rocky Marciano retired 49-0 as the undefeated heavyweight boxing champion, yet Muhammad Ali is still considered by most to be the greatest boxer of all time. That's because Ali came back from his defeats and reclaimed his title. He proved he was not on his way out. Gracie is no different.

Many people today seem content with saying they would win against this and that opponent. However, those same people never go out and prove it. Gracie always put his own and his family's reputation on the line, no matter what the odds were. He may have been knocked down, but he has already gotten up and is ready to fight, and that, my friends, is what makes a legend.

Kyle Craig
Bloomington, IN

Writer Needs Humility

I had to write to respond to the letter by Gary Singleton Sr. in the February 1999 issue of *Black Belt*. I normally take whatever a person wants to spout with a grain of salt, but it was so ironic that his letter appeared in an issue that emphasized all that's good about the martial arts. Meanwhile, his letter epitomizes everything that is wrong with the arts today.

I would like to reply to Singleton's points one by one. First, he seems to start with the "my art is better than your art" game. I realize he is responding to someone else's opinion, but just because one person acts like a child does not mean he has to as well.

His next point indicates that Brazilian-*jujutsu* practitioners are superhuman. If I gouge someone's eye, he won't have a chance to submit. He will lose his eye because it would be for real—not a game, which is what the Ultimate Fighting Championship is. When you have a referee and rules of any kind, by definition you have a game or sport. The participants are there to contest with each other for the purpose of winning the

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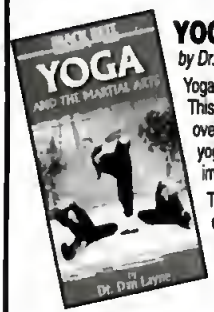

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match—not to fight for their life. There is a world of difference between competing in a point-karate match, a judo contest or the UFC and actually fighting for your life.

That brings me to Singleton's next point: He states that real fights can happen anywhere, then goes on to challenge other styles to try their techniques in less than optimal scenarios. Yet he doesn't challenge a jujutsu practitioner to try a triangle choke in a glass-covered back alley or to get in the guard position to take on someone swinging a baseball bat.

Then Singleton says that his opponents over the years must have been tougher than usual because every one lasted longer than 30 seconds. I have several explanations for this. Maybe he has fought only in organized matches under time constraints, rules, etc. Perhaps he has never been jumped from behind on the street. Or perhaps he is just not the consummate fighting machine he believes himself to be.

I learned that all arts have something to offer as long as they are taught properly. I was taught that if you are attacked, you should hold nothing back. When you're done, the attacker should not be able to get up under his own power. If you are taught to "play" the martial arts, no matter what your style is, it will be ineffective when you need it.

Singleton then disrespects Roy Jones Jr. for not accepting a challenge issued by Ralph Gracie. Why would Jones accept a ridiculous offer like that? Would Royce Gracie accept a challenge match from Cung Le if the rules stipulated that the contestants could use just *san shou* and no ground fighting? Royce would have nothing to gain and everything to lose—as would Jones if he accepted a match in which his forte—his hands and speed—were hampered by a mat.

Singleton quotes Rickson Gracie as saying, "I respect everything and everyone else around me." It's a pity that Singleton does not share that philosophy. If he wasn't blinded by ignorance and busy bashing other arts, he might be able to pick up a technique or two to add to his arsenal. Who was that kung fu guy who did that? Bruce something or other?

In summary, I respect all fighting styles—whether they are Korean, Chinese, Japanese, Brazilian or American. I live by the rule that there is always someone tougher and stronger than I am. I respect the Gracies for what they do, just as I respect Cung Le for what he does and Bill Wallace for what he did.

William J. Heron
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Stand Up for Yourself

I am writing to respond to an article in the February 1999 issue of *Black Belt* titled "How Do You Plead: Guilty or Not Guilty?" by James Bishop. It is unfortunate that some people still find it necessary to take isolated and unrelated incidents to draw a conclusion and foster the idea that the courts view martial artists as deadly or lethal weapons. This simply is not the case. A martial artist is held to the same level of responsibility in a confrontation that any other citizen is held to.

Although the laws in each state differ, there are sufficient similarities in them that my response will be accurate in most instances. First, let me give you a

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DISTANCE

& ANGLE

The Sparring Secrets of Shotokan Karate

by James R. Melton

Have you ever gotten the feeiing that some modern *karateka* (karate practitioners) could not kick or punch their way out of a wet paper bag? Put yourself in their position for a moment: You've spent years perfecting the various kicks and punches emphasized in your art, but you still cannot apply them effectively. As iong as you are striking at an imaginary target, everything is fine and looks like it ought to work. Once you try targeting a person or hitting a heavy bag, however, it turns into an exercise in frustration and ineffectiveness.

Knowing how to execute a picture-perfect technique—or having proper body mechanics—is only one of the four things you need to effectively apply that technique. The others are proper distancing, proper angle and proper timing. Since the best place to learn the mechanics is in you karate class and since a discussion of timing is beyond the scope of this article, I will focus on the more advanced concepts of distancing and angles.

Distancing

Every technique has a distance at which it is most effective, and that effectiveness decreases as the target moves closer or farther away. Some techniques are more sensitive to distance and therefore have an exact range at which they must be applied. A side thrust kick is an example of a technique with littie tolerance for changes in distance. On the other hand, a back kick is very forgiving and may be used at close range or long range. The expianation for this difference stems from the fact that the side kick derives

PHOTOS BY MELANIE MELTON

The side kick (top right) is more sensitive to distance than is the back kick (bottom right). In other words, it is easier for an opponent to move slightly forward and jam a side kick, while a back kick is more likely to retain its power at close range.

PHOTOS BY MELANIE MELTON

Even though the distance from the face of the kicker (left) to the face of the opponent is not great (1), the kicker's rear foot is too far from the target to reach it (2). That illustrates the importance of distancing and its relation to the karateka's stance.

The use of a modified stance allows the kicker (left) to keep the distance between his face and his opponent's face the same as in the previous example, while his rear foot is positioned closer to the target (1a). Therefore, the foot can easily make contact with the opponent's abdomen (2a).

most of its power from the muscles that straighten the leg (quadriceps). If it can't be straightened enough by the time the foot hits the target, those muscles cannot generate sufficient speed to hit the target hard, thus turning the kick into a push. The back kick derives most of its power from the hip (gluteal muscles). The hip can complete a full motion and make use of leverage while the leg is still bent, thus hitting the target at close range without the kick deteriorating into a shove.

Every technique has an optimal range, each of which must be learned individually. But there are some generalizations that can serve as a starting point in your study of distancing.

Note: When discussing distancing, it is useful to designate a part of your body as a reference point. This article will use your rear leg as the reference point for the performance of a hand technique and the foot of your supporting leg for the execution of a leg technique.

Distancing and Hand Techniques

The power needed for an effective *shotokan* karate hand technique comes from your rear leg and proper use of your hips. Using your hips means shifting your weight toward the target (linear motion) and/or turning your pelvis and torso (rotary motion). Your rear leg must be firmly grounded to be able to shove your body toward the target. If it is already sticking straight out behind your body or is in some other position that renders it incapable of moving your body toward the target, there will be little potential for movement. Hip rotation may be possible, but without being able to shove your body forward, the hand technique will have a short reach.

When punching, people seem to instinctively judge whether the target is within reach by how far it is from their face. It is possible for you to place your face a certain number of feet from a target and be both in range and out of range depending on the position of your feet. If your body weight has already shifted onto your front leg, without additional footwork there is limited potential for covering distance with the punch. However, if your weight is on your rear leg, there is potential for shifting forward to cover distance and using the rear leg to create power.

Your opponent is also likely to make the mistake of judging distance using your face and his face as reference points, instead of your rear foot and his face. You can take advantage of that error offensively and defensively.

Offensively, any kind of footwork that allows you to move your feet closer to your opponent while momentarily leaving your face at a distance that looks out of range will allow you to reach him with a punch while he cannot reach you. Not only will he be unable to reach you, but he will also think you can't

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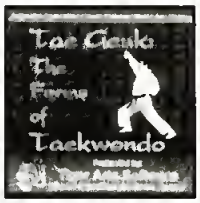

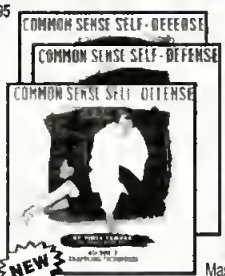

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reach him, and that may give him a false sense of security and create an opening for you.

To use this concept defensively, you can use footwork to shift your body away from an attack, but that footwork should leave your feet arranged in such a way that a weight shift from your rear leg to your front leg allows you to reach your opponent with a counter punch.

Distancing and Leg Techniques

The proper distance for e shotokan leg technique is measured from your base leg to the target. Naturally the type of kick, the target and your flexibility will be relevent in determining what this actual distance is.

If you assume that you are not going to do any additional footwork, once again a stence with your body weight shifted towerd your reer foot end your front foot extended toward the target will put you in range even though you look out of renge. Thet is true whether you kick with your front leg or rear leg.

Offensively, this may be exploited by using footwork end feints which allow you to sneak within range or momentarily confuse your opponent while allowing you to get close enough for a kick.

Defensively, the same kind of deceptive footwork can be used to make it appear as though you are running eway while you ere ectuelly beiting your opponent into a counter kick.

"Your opponent is also likely to make the mistake of judging distance using your face and his face as reference points, instead of your rear foot and his face. You can take advantage of that error offensively and defensively."

Angles

As the distance between you end you opponent changes, so do the type of technique (circular or straight) and the angle at which the target can be hit effectively. With e few exceptions—such as the swinging heel kick, roundhouse kick and crescent kick—long-range techniques are relatively straight, and short-range techniques are circular. Some styles—shotokan, for instance—specialize in techniques that are appropriate at long range, while boxers often emphasize fighting at close range using hooks end uppercuts.

Angles and Long-Range Hand Techniques

Hand techniques that make strong use of the elbow generally must be used et long hend range. Exemples include the jeb, straight reverse punch and backfist. To use these techniques, not only must the distance be right, but you must also select an appropriate target on your opponent. To be effective, the technique must hit the target perpendicular to its surface, or it will glance off. For example, an opponent who faces you presents the front of his face for a straight punch and the side of his head for a backfist. A common error made by today's point fighters is using a backfist to the

Tha distance from tha face of the puncher (left) to tha face of the opponant aeems relativaly small (1), but without additional footwork to closa the gap the puncher's fist will not reach its target (2).

PHOTOS BY MELANIE MELTON

By shifting the rear foot closer to the opponent while maintaining the face-to-face distance (1a), tha shotokan atyliat (left) can easily reach his opponant's aolar plexus (2a).

face in this situation.

Angles and Short-Range Hand Techniques

Ignoring their own *kata* (forms), many traditional karate instructors teach long-range hand techniques exclusively. This tunnel-vision approach frequently leads to such silliness as a referee refusing to recognize a hook punch as a scoring technique.

Hand techniques that are delivered in a curving motion—such as hooks, uppercuts, overhand punches and roundhouse punches—are designed to get their power from the legs and hips without straightening the elbow to maximize the force. That allows practitioners to use them at close range—so close that a long-range technique would be smothered.

Depending on the opponent's position, these curving techniques can be used on both the sides and the front of the body. To be effective, the blow must hit the target at a right angle to the surface.

Angles and Leg Techniques

A leg technique that employs a front-kick or roundhouse-kick type of motion cannot be used at close range. To be effective, a leg technique must mimic the hook punch, roundhouse punch or uppercut. Variations of the back kick duplicate each of these motions, but some styles of karate lack names for all of them because they are not "classical" versions of the technique.

That can be a problem for traditional karateka because whenever four or five different leg techniques are referred to as a "back kick," their technical differences are downplayed. If more descriptive names were used—such as uppercut back kick, roundhouse back kick, straight back kick, etc.—you could more easily learn and use the techniques.

Conclusion

You must learn a variety of techniques if you want to hit a variety of targets at unexpected angles and at all ranges. It is not necessary to abandon traditional karate and take up boxing or "American-do" to learn these concepts. It is necessary only for instructors to teach the whole art instead of stopping at what amounts to white-belt level, which is the level of proficiency at which some stopped advancing their technical knowledge.

A karate instructor's first job is to learn. After that, he or she needs to teach. Any instructor that has learned well should be able to teach you all you need to know about distancing and angles in karate sparring.

About the author: James R. Melton is a Waco, Texas-based free-lance writer and shotokan karate practitioner who has taught the art for more than 24 years.

Facing an edged weapon—whether in the hands of an expert or an amateur—can be one of the most traumatic experiences a martial artist will ever face. (For illustrative purposes, modern-arnis expert Remy Presas is shown posing with two traditional Philippine blades.)

A SLICE OF

Myths and Misconceptions About Defending Against Edged Weapons

by Andrew Breen

The taunt of an attacker accompanied by a quick motion and the glint of a blade. In the movies, this is occasion for the hero to nonchalantly disarm his too-slow assailant by slapping on a quick wrist lock or kicking the knife out of his hand.

In real life, however, such a scenario generates stomach-churning fear in any rational person. No matter how many knife disarms you have practiced in the *dojo* (training hall), an incredible adrenaline rush accompanies the sudden knowledge that instead of a mock blade, you are facing a deadly weapon that will tax your physical and mental resources beyond anything you've probably experienced.

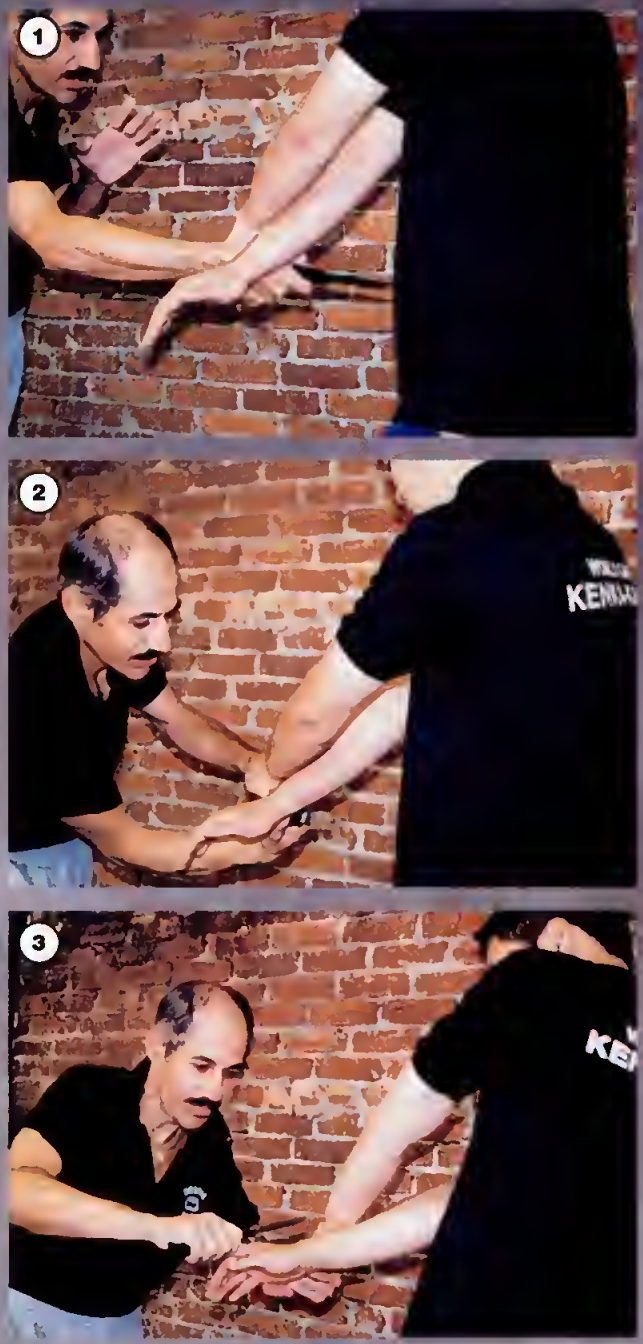
As frightening as this scenario sounds, it is important to note that unarmed people have emerged successfully from such encounters. Some overcame their assailant without ever realizing they had been cut superficially. Others were able to subdue their adversary so quickly that only after the attack was over did they learn their opponent had been armed.

Nevertheless, it is essential that you not depend on fate to yield the same happy results. You should approach the subject of defense against edged weapons with the most critical eye possible.

Types of Attack

First, a distinction must be made between a robbery in which a knife is used for intimidation and a knife attack. A mugger may or may not intend to use the knife, but his primary motive is robbery—not mayhem. In a knife assault, however, the attacker's objective is to kill or maim. It's a good bet that he has used a knife before. There's also a good chance that he is acquainted with the criminal justice system and is wholly unrepentant for his previous crimes.

This difference is crucial, as the circumstances of the attack change from one scenario to the other. The position of the attacker, his commitment, the way he holds the knife, the time you have to react—all these factors make the two situations and your response to them wholly different. This article



To demonstrate the shortcomings of an often-seen knife defense, Kents Mseshims (right) intercepts Rsy Geraneo's knife thrust with a cross block (1). Using his free hand, the attacker traps Mseshims's upper hand (2), then repositions his knife to slice the tendons in the defender's wrist (3).

REALISM

As attacker Kents Maeshima (right) attempts s reverse slash (1), defander Ray Geraneo angles his body to tha "cold" alde of the weapon, perries ths knife snd readias his right erm in cese the attacker redirects his attack (2). Once the momentum of the elesh is halted, Geraneo seizes the weapon-beering arm with a trap block (3) and begins to msnauver for an armbar (4). With the sttacker's arm nautralizad, Geranao can take eway the knife (5). (Author's note: Thia aequence is meant to be represantative of functional unarmed defense and is not intended as a tachniqua to be mamorized.)

will address circumstances that involve an armed assailant who is not after your money so much as he is after you.

With this in mind, there are several strategies that will prepare you for the frightening possibility of encountering an edged weapon. The tactics will not guarantee success against an armed attacker, but they may help you survive. Some of the myths of knife defense will also be examined so you can assess the practicality and effectiveness of your own training in this area.

Amateur or Expert

People often categorize the knife wielder as being in one of two broad and overly generalized camps: the expert and the amateur. Both designations leave much room for clarification. Obviously, you should be wary of absolutes since no technique, tactic or strategy can deal with every contingency. That said, when you are classifying and analyzing a conflict situation, certain assumptions have to be made to lend coherence to any strategy.

Consider the case of the amateur. Unfortunately, he is the attacker for whom most defenses were seemingly designed. In these scenarios, he obligingly attacks with wide, arching, easy-to-defend slashes or telegraphed stabbing motions. More often than not he holds the knife outstretched, allowing a defender to execute absurd defenses such as kicking the knife out of his hand. Preparing for this type of opponent is, in many ways, worse than having no preparation. The combination of unrealistic assumptions and dangerous defenses may imbue a practitioner with a false confidence—and possibly get him into a situation he might otherwise have avoided. Conse-

Continued on page 175

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Let me tell you buddy, when you have a little age on your butt and there are four Gang-Bangers shoving you around and making rude gestures at your wife, you want to act. Look, I didn't care about getting pushed but if they touched my wife I was in the game. Only this is no game. There's four scumbags with weapons moving all around me. I can take one out with a kick. But by the time my foot comes down, two of them will stab me in the back. If I body-tackle the biggest and grapple him down to choke him out, the other 3 will just kick my head off. Or the guy with the gun will shoot my knee-cap off and I will be helpless as they rape my wife.

Wake Up! Street-Fighting Skills Aren't Enough!!!

You better wake up out there, this is the real world. Not even my street-fighting told me how to handle this. I was lucky they weren't out for blood. They just wanted to intimidate me. I was damn angry. Not at what happened. Hell, my ego wasn't the deal. Staying alive was! I just realized that I spent $5,000-7,000 hard-earned dollars (not to mention the years) to learn what only works in a ring or a cage with referees and men that think they can street-fight. Yeah, they pick up a chair or use a broken bottle or knife but they never really know what they're doing. Look, let's just stop here, if you've read this far you're probably one ***Tough SOB*** like me, if you're not, **stop** reading this information. It's not for the weak-willed who have to get drunk to get up the guts to have a slap fight. It's for **you** real men that want to know the TRUTH about ***lethal fighting skills.*** I knew that after 5 minutes of watching Jerry Peterson's lethal SCARS® system he was nothing short of revolutionary. He'll change your mind about power and fear. I don't know if you believe in a God but Jerry must be talking to him. There's just no other answer to how he solves complex fighting problems. Jerry says, "It's in the math but it doesn't hurt to have **God** on your side." Don't make the mistake I did in '93, the first time I read about this system, "Thinking how could it be true?"

This Guy Is "Nothing But Hype"

Wrong, the documentation is there. The government backs it up. He's taught, developed and standardized combat schools for the SEALS and other Special Operations Forces not just in the US but also with NATO groups.

Ask Yourself, "Can I Handle The Truth?" If You Can, Then Here Is Real Credibility.

Jerry Peterson's SCARS was demonstrated on a secure military base, in true combat fashion, to no less than the ***US Secretary of Defense***, the leading ***4 Star General,*** plus the ***Secretary of the Navy*** and powerful ***Congressional Leaders.*** They all watched in total amazement as the SEAL's executed fighting skills never before seen, absolutely flawless on every combat action they took using guns, knives, full gear, single and multi-fighting and most impressively their bare hands. ***SCARS never failed them and it will never fail YOU!!!***

If That Doesn't Blow Your Mind This Will

You can bet your life on this man's credibility, 30,000 other professional men have. You can't waste one more day learning a sport system that has counters to every move. ***With SCARS you're undefeatable!*** Look, do you think Jerry could have achieved his renown credibility if the secret SCARS science of lethal combat could be countered. Absolutely not! The fact is, Jerry Peterson is the one civilian in the history of the USA to have accomplished such professional credibility. I challenge you to find one individual that has ever gotten their fighting system to be reviewed by such powerful leaders at the same time. Of course, to make it more unfair, also get the official stamp of approval for implementing their system as required training for the US military. Want to check this out? Here is just one of the official course numbers K-431-0096, check it out with the Navy. I did, boy was I impressed when they gave me the list of what this guy has done. It only took me six months. Damned bureaucratic red tape!

Want More Credibility?

Jerry Peterson's SCARS project is the only system ever to pass all the combat requirements of the United States Defense Department. Then to go one better he raised that standard and personally trained the elite Navy SEALS, some made it, some didn't. But those that did today hold the coveted SCARS/CFC qualification of subject matter experts in the field of hand-to-hand and hand-to-weapon combat. By the way, this qualification becomes part of their official military records. In fact, there would be no experts if Jerry Peterson did not license the SCARS-***Combat Fighting Course*** to the Navy. Are you getting the picture? Don't wait as I did. Don't be fooled by the follower's...

You Know The 'Little Men'

Ever since 1993, self-proclaimed military 'gurus' and some street-fighters have been **following** Jerry making clever claims, *if you read between the lines there's nothing but ambiguous claims and self-given titles.* Have you noticed nobody produces any official paperwork?

Jerry Peterson Is Absolutely For Real

This is what you'll find out. Don't wait. Let go of the past and learn the science of Lethal Combat. This is the first and only original Navy SEAL System. **YOUR LIFE WILL DEPEND ON IT!** Sorry. I'm jumping ahead let me explain why the martial arts can't and won't get the official documentatioo. First the system has to be universal to all men. This means that 100 men go in. One-hundred men come out 100% efficient in all aspects of CQB (close quarters battle). To prove that the government must test, and test SCARS they did, for over five years in real field conditions, on all terrains, including water with real weapons and in real conflicts. I'm not going to get into all the government testing, that will take forever. Plus there are some we can't talk about. But in all those years SCARS never failed EVER!! And that's why it's still the standard.

In Fact SCARS Set "New Standards"... for hand to hand, knife fighting, rifle combat, and much more. SCARS is also taking the Law Enforcement community by storm. The summer Olympics Special Security team was required to take our IQS-1 Series just to qualify to get on the team and **YOU** can have that same knowledge and training. This is your once-in-a-lifetime opportunity to become **undefeatable** (with or without a weapon) with the ***SCARS Professional Fighting System.*** Why?

Jerry Peterson

Because Your Life Is Worth Saving

SCARS will not fail **you**. That's why the US Navy SEAL's, government agents and law enforcement agencies throughout the world are using this easily learned, but lethal, system to save lives. You will know it works after seeing Jerry's powerful unbelievably easy to learn video tapes. Look, you'll receive more knowledge in one hour from Jerry Peterson's videos on fighting than two decades of so-called 'Secret' Martial Arts. Thanks to Jerry's revolutionary training method of Gestalt, it won't take you years, months, weeks, or days, in just a few short hours of watching you will easily handle any bad guy that comes your way!!! I can't tell you the 'god-like' power you get from the truth of this system!

I'm Telling You SCARS Is So Easy And So Devastating, It's 'Embarrassing'.

You will resist at first. You will say bullsh-t! Then you start recalling your real fights on the street. Punches and kicks you have done. You try what-if-ing everything he says. Why? Because he is stripping you of the lies you based your manhood on, he is telling you and showing the cold logic of the fight, ripping apart the lie of defensive action and replacing it with brutal science of combat. Be prepared, it's brutal. The foundation of SCARS is solely mathematical, it follows that the results are absolute, and not emotionally motivated. To a layman it will seem to be quite brutal. However this is pure science of human movement for the purpose of protecting your life. Since it is science, every move in every lesson seamlessly adapts to all modern and ancient weapons. You never waste time learning useless punching and kicking or grappling moves that **DON'T** work with weapons. With Jerry's system you can take the weapon out and **you're** still a lethal fighter. SEALS using SCARS have never been beaten. Now is a once-in-a-lifetime opportunity to get Jerry's—

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Black Belt

A black belt is equivalent to a bachelor's degree in that both indicate a certain level of mastery. Second degree is equivalent to a master's degree, and third or fourth degree to a doctorate, the author says. (For illustrative purposes, Kiyoshi Yamazaki is shown performing a kata.)

...s & Ph.D.s

PHOTO COURTESY OF CENTURY MARTIAL ART SUPPLY

The martial arts knowledge and experience of an expert such as Chuck Norris (left) are the equivalent of a doctoral degree in an academic field, the author claims.

other means. Since the martial arts allow for ranks up to 10th degree (and 12th in judo), it is even more structured than the academic system.

A grandmaster, or the head of a system, also has academic equivalents. Gichin Funakoshi or Morihei Uyeshiba are thought of with the same respect as Sigmund Freud and Robert Oppenheimer. Bodhidharma and Miyamoto Musashi have the same place historically as Rene Descartes and Galileo. Even in the present, there are academic equivalents to Tak Kubote, Bong Soo Han, Chuck Norris and Fumio Demura.

Student Retention

Envisioning academic equivalents for martial arts ranks can help instructors retain students. Consider the case of Shaolin kempo instructor Steven J. Hannah: He had a student who said she would have to quit after earning her shodan. She was a promising martial artist, and Hannah did not want to lose her. Upon further investigation, he discovered that the student's parents, who were paying for her lessons, had decided to stop letting her study since she had reached the exalted level of black belt.

Hannah instructed the student to explain to her parents that the rank of black belt was equivalent to only a bachelor's degree. Consequently, they decided to continue supporting her martial arts pursuits because her academic goal was to become a medical doctor, and her martial arts goal was to achieve at least an equal rank. Since she was closer to earning her medical degree, she was allowed to continue her kempo training for years to come.

Promoting Youth

One hotly debated topic in the martial arts is the promotion of children to black belt. By examining it in light of academic equivalents, the issue of awarding rank to children can be seen from a fresh perspective.

Can a 10-year-old be a black belt? Can a 13-year-old be a sandan? How common are these child prodigies? What kind of responsibility can be given to a teenager? What level of emotional growth and maturity is necessary to be a black belt?

These questions are not easy to answer. While you may be able to accept the idea of a 12-year-old genius who earns a bachelor's degree, you probably would not accept the idea of a 12-year-old surgeon—no matter how good his or her grades were.

The question then becomes, Which academic field is equivalent to the martial arts? If a graduate seminar in mathematics or physics were given by a child prodigy, you would probably not experience any ego problems. If the subject were English literature or clinical psychology, you might question whether the child had the emotional maturity needed to handle some of the issues with which the subjects deal, but you might be interested in seeing how the professor handled the course. Similarly, you might happily study anatomy or physiology from a professor in his or her teens. Although they are medical

Although some American martial arts schools experimented with abolishing ranks in the 1970s, most returned to the practice as a method of rewarding a student's achievement. (For illustrative purposes, Willie Johnson is shown with Yumi Choi.)

subjects, they can be taught from a book.

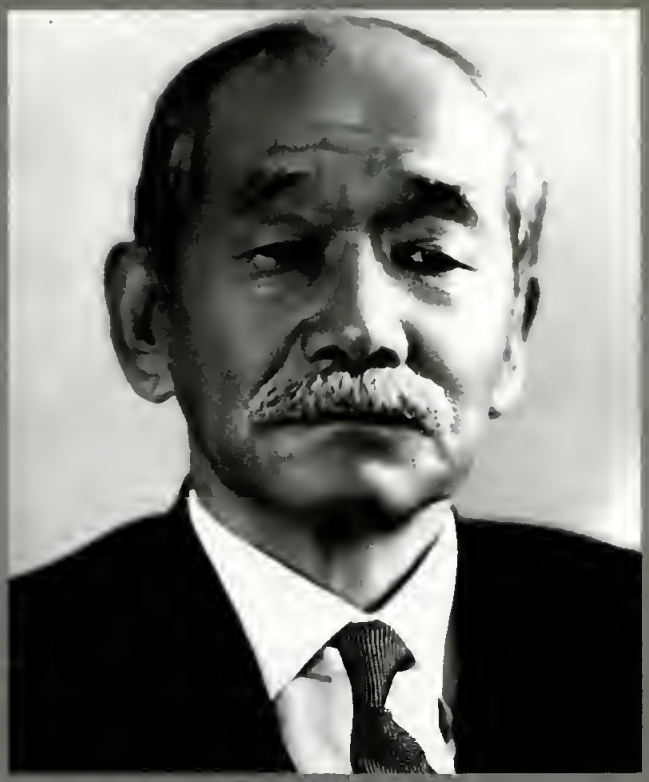
Yet you probably would not let a young doctor diagnose an illness or perform surgery on you. You should ask yourself what discipline your art is equal to. Is it medicine, or is it something that does not involve the possibility of loss of life?

Ego and Maturity

Bruce Lee's admonition that belts feed the ego is another factor to consider when deciding if younger students should be promoted to black belt. Can a 10-year-old ego handle the responsibilities that come with a black belt? It depends on the person.

One of my sparring partners was a talented 14-year-old

Aikido-founder Morihei Uyeshiba is reported to have always worn a white belt to signify that the learning process never ends.



Jigoro Kano is credited with founding the modern belt system at the end of the 19th century. Since then, it has spread from judo to most Japanese and Korean martial arts.

when I met him. He waited until he was almost 17 to test for shodan. He, his father and his *sensei* (instructor) all agreed with his decision to wait—even though he had the ability and experience to pass the test when he was 12. He wanted to wait until he was old enough, he said, because he knew he would grow physically and mentally. He also knew he would be in the martial arts for the rest of his life, so he was not in any hurry to test for black belt. For him, the martial arts were about developing skill, not about acquiring a piece of canvas.

When a 14-year-old displays this kind of attitude, he may already be mature enough to wear a black belt. Yet not all teens are that mature. Not all adults are, either.

Beltless Society?

In the 1970s, some martial arts schools eliminated grades and ranks. This grand experiment failed in a society that requires definite ranks and stations. Some martial arts refrain from using belts even today; instead, they let the skills and accomplishments of the practitioner speak for themselves.

Nevertheless, in this day and age, if you say you study karate, you will be asked what belt you have. Most non-practitioners have only a vague and erroneous idea of what the color of a belt really means. If your style does not use belts, maybe figuring out the academic equivalent of your level can help you place your rank for those who ask.

The founder of *aikido*, Morihei Uyeshiba, wore a white belt even as grandmaster. He was still learning, he said, and would always be learning. In academics as well as the martial arts, that is a rare attitude. Most people want an external symbol of their accomplishments. Recognizing the academic equivalent of your rank can give you a better idea of what to expect from yourself and what others can expect from you.

About the author: Vincent Moore is a free-lance writer and martial artist based in Cazenovia, New York.

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KAMA

by Fumio Demura

The *keme* is a sickle that Okinawan farmers used to harvest their rice crops. As a tiny island nation, Okinawans were prey to attackers; consequently, they adapted the kama as one of several work implements which could be used as a formidable weapon of self-defense. Unlike other tools such as the *bo* and *sai*—which are normally made of wood or bamboo—the kama has a sharp cutting edge. Today, many martial artists specialize in the kama, applying impressive and dazzling techniques to their *kata* in tournaments. Before using this weapon in competitions, however, kama practitioners must know the rudiments of the kama kata forms, including the proper implementation of the weapon as it was used in combat centuries ago. In this video, Demura *sensei* teaches the fundamentals of proper kama use, including proper grips, strikes, stances, counters and defenses. A beginner's basic kata is also covered in this volume. (Approx. 58 min.) **Code 7990—Retail $29.95**

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BY REMY PRESAS

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letters

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framework for my statements. I am a 28-year law-enforcement veteran with 18 years of experience as a police chief. I am a state-certified defense- and arrest-tactics instructor, and I hold a black belt in *taekwondo* and have trained in modern *arnis*. My son and I operate our own karate studio.

Bishop may have had some good intentions in writing his article, but he chose to use incidents to support his contention that are far beyond the norm of what may be encountered by the average martial artist, along with one that had absolutely nothing to do with the martial arts.

The young wrestler referred to in the article was not an innocent victim of random violence who was merely defending himself. He chose to go to a location where he knew there would be a confrontation between gang members and others. He apparently made no attempt whatsoever to avoid the conflict and in fact was a willing participant. As such, he gave up a great deal of his right to a claim of self-defense.

Even as a willing combatant, the wres-

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by William M. Cheung

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JUDO

by Hayward Nishioka

Black Belt Hall of Fame member (1977, Judo Instructor of the Year) Hayward Nishioka's expertise in the sport of judo is remarkable. He has been a world-class champion and one of judo's strongest voices. His judo career began in the United States and eventually took him to study at the famed Kodokan Judo Institute in Japan. As a competitor, teacher and lecturer, Nishioka *sensei* has acquired a skill and insight into this art that is respected all over the world. Judo is an Olympic sport, and Nishioka sensei is deeply involved in its forward process. In this three-part series, he teaches proper breakfalls, fifteen of judo's primary throws, grappling skills (chokes, armbars, pins and holds), throws and counter-throws, and many other winning techniques.

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letters

tler may have had some legitimacy in a claim of self-defense once the conflict escalated to an attack with a weapon; but in this case, it goes beyond self-defense. It is the level of his response, not his skill in wrestling, that led to his downfall. Once taking the subject to the ground, disarming him and placing him in a clearly defenseless position, the threat had ended. The level of violence beyond this turned the defender (wrestler) into the aggressor. Again, regardless of his skill and training, the force and determination necessary to gouge eyes to the point of causing blindness show a clear willingness to engage in a higher level of violence and an escalation of conflict.

The second instance, in which Bishop felt there was an overwhelming need to police his building and protect the parked cars, had nothing to do with training in the martial arts. The fact that he was attacked by a larger intoxicated person who was subsequently injured from his own action is not in any way related to his martial arts training. I agree that in such situations he may have had a problem of the other "witnesses" being will-

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by Norm Belsterling

Norm Belsterling, a retired police officer, is a martial arts instructor and training officer for law enforcement personnel. In his over 30 years in the martial arts, he has earned black belts in jujutsu, karate, judo, aikido and kobudo, and trained with Fumio Demura, Dan Ivan, Shizuya Sato and other noted masters. This series covers Japanese jujutsu, not jujutsu which was made popular in Brazil.

Nihon Jujutsu, Volume 1 Demonstrated in this video: taisabake (footwork), warm-ups and stretches, falling and defenses (wrist locks, joint locks, takedowns and pins, throws, submission and restraining, groundfighting, atemi waza and pressure points. (Approx. 60 min.) **Code No. 7120—Retail $29.95**

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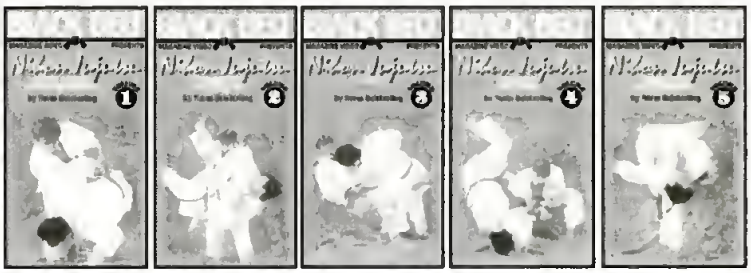

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KARATE
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Goju-Ryu Volume 1, features techniques plus: goju-ryu warm-ups, sanchin kata, migiri gami, gekkisai dai ichi kata, gekkisai dai ni kata, and san dan gi. (60 min.) **Code 7330—Retail $29.95**

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Goju-Ryu Volume 4, features techniques plus: hojo undo, kururunfa kata, kigo undo-chi ishi (stone weights on a stick), seisan kata and kigu undo-tan (heavy log). (58 min.) **Code 7360—Retail $29.95**

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ing to lie about the incident. But it was not his martial arts that got him into the situation.

To some extent, Bishop is right about proving self-defense. Battery is a crime. Self-defense is a legal "excuse" for committing the crime and relieving the individual of criminal responsibility. It is generally referred to as an affirmative defense. As such, the person claiming this exemption needs to prove that he is entitled to it.

That brings me to my final issue with Bishop's article: He advises those involved in a conflict not to make any statements to the police. That may be an individual's right, but it makes little sense. When the police are called to a situation, they must base their actions on the information provided to them. If someone is injured, they will do their best to determine who the aggressor was and take some enforcement action. That is your opportunity to explain your side. Should you decide not to speak to the police after you have injured a person and that person tells his side of the story, there will be only one side that the police can use to make a judgment. Should the other person claim to be an innocent victim of your attack, you will most likely be afforded another opportunity to tell your side—at your trial. You will have the opportunity to spend a month's salary to hire an attorney to defend you for something that you were justified in doing.

By taking the time to rationally explain the details of the attack and your limited response to it, you will give the police an opportunity to consider your side. It will be documented. When giving the statement, avoid getting macho about your fighting prowess and detail the threat that you encountered. Bear in mind that the majority of the people you will encounter in such a situation are not candidates for citizen of the year. Most often you will be dealing with people with whom the police have dealt in the past. By giving an honest, credible statement, you can give the police a reason not to arrest you.

In summary, it is not what you know but how you act. If you act in a reasonable manner, articulate the threat and relate how your response was justifiable, you will most likely walk away with nothing more than a learning experience.

Paul E. Welch
Wisconsin Rapids, WI

letters

Fong Has Much to Offer

Recently I trained with a martial arts legend named Leo Fong. Fong spent two days in the Philadelphia area sharing his techniques, theories and philosophy with a dedicated group of martial artists from several schools based in Pennsylvania, Delaware and New Jersey. He taught an impressive array of hand techniques, and his emphasis on the inner concept touched on an aspect of the martial arts that is vital to every style. His system stresses the theory that in order for a technique to be effective, it must have emotional and spiritual content.

Fong also shared his years of experience in the movie industry during a special children's seminar focusing on cinematic stunt fighting. I've never seen a group of children so engrossed for three hours straight.

I highly recommend Fong's seminars to practitioners of all styles. He has much to offer both as a martial artist and a person.

Charles M. Terry
Drexel Hill, PA

Weight Matters

This letter is in response to the grappling article Robert Ferguson wrote in the December 1998 issue of *Black Belt*. He states that wrestlers are dominating the Ultimate Fighting Championship and are hard to take down. He overlooks the fact that those men are world-class wrestlers with an average weight of 250 pounds and the body of a Mr. Universe.

If you apply their style to a 105-pound woman or a lightweight man, it will not work. The style is all offense because of the great difference in size and strength. In wrestling, weight makes a difference, and even a 10-pound gap is important.

The bottom line is that when there are no rules or time limits, there is not a better style for small-framed people than *jujutsu*.

John Nemes
North Huntingdon, PA

Can't Practice the Real Thing

Let's assume that the primary reason we train in the martial arts is self-defense. Obviously, as Kevin Jenkins points out in the Commentary of the March 1999 issue of *Black Belt*, sparring can do more harm than good because of its rules, points, referees and

Continued

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by Fumio Demura

Originally adapted from ferm tools, the *nuncheku* consists of two pieces of wood of various lengths that are joined together by rope (originally, horse hair) or a chain (originally, the "bit" from a horse's bridle) to create a formidable weapon of self-defense. More recently, the nunchaku is also used in tournaments. Indeed, audiences are consistently impressed with martial artists' dazzling and innovative routines using the nuncheku. In this video, Demure *sensei* teaches the proper way to apply the nunchaku in self-defense. Instruction for proper grips, stances, swings, strikes, blocks and a basic beginner's *kata* are also covered in this volume. It is recommended that viewers learn the fundamentals of each technique before attempting the more exotic moves. (Approx. 52 min.) **Code 8000—Retail $29.95**

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by Tom Muzila

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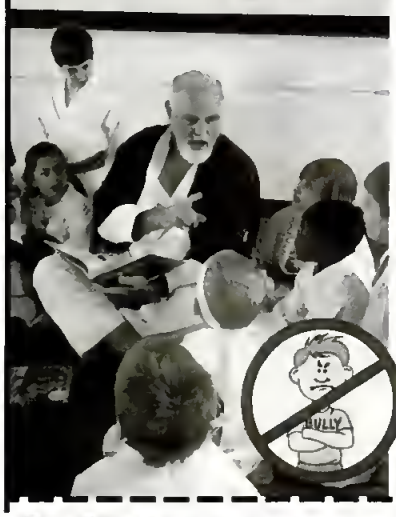

How to
DEFEAT THE BULLY
the smart way
by Terrence Webster-Doyle

Dr. Terrence Webster-Doyle—karate black belt, psychologist, lecturer and author of seventeen award-winning books on the subject of bullying—teaches how a child can use his head and talk his way out of trouble instead of using force. Martial arts skills are your last resort and should be used only to defend yourself if all else fails. Dr. Webster-Doyle offers many examples of common situations such as bullying in the schoolground, confrontations over your possessions and many other everyday bullying occurrences, using actual students role-playing the scenario and the response. **Sold separately:**

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BY ERIC LEE
- **DOUBLE BROADSWORD**
- **THREE-SECTIONAL STAFF**

In these two videos, Black Belt Hall of Famer Eric Lee teaches the kung fu double broadsword and the three-sectional staff, two ancient Chinese weapons that soldiers once used in life and death battles. As a competitor, Eric Lee's mastery of the empty-hand techniques of the Chinese martial arts has earned him countless awards and accolades. Lee continues to teach and lecture on the exotic world of Chinese martial arts. **Sold separately:**

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pads. Full-contact and no-holds-barred competitions are somewhat better, although there are still certain rules that must be followed. At the final bell, we don't *really* want anyone damaged. This is not so in a real self-defense situation. In that case, it's not a priority that the other person be OK after the altercation. In fact, our method of ending the fight will most likely involve injury to the attacker.

Jenkins also mentions that boxers and wrestlers really box and wrestle when they practice. Martial artists really spar when they practice as well. If the benchmark is self-defense only, then boxing and wrestling don't suffice any better than karate. They have rules as well. Give me enough room and enough ammo, and I could take out Mike Tyson, Bill "Superfoot" Wallace and Royce Gracie. (Hopefully they won't shoot back.)

My point is this: If self-defense is your only criterion for training, don't waste your time learning hand-to-hand combat. Carry a knife, or better yet a gun. Learn to shoot like a SWAT sniper and train in quick-draw methods. Wear a bullet-proof vest. These strategies will increase your chances of survival much more than being proficient in a martial art will. Sure there are risks—such as going to jail—but remember that your primary goal is self-defense.

A lecture I give my students about this issue goes something like this: If I were to truly teach you to perform an arm-breaking technique so you would be completely competent in it, I would have to have a lot of students of different sizes and shapes line up, then order you to break each and every one of their arms. I would fix your stance and targeting whenever you failed to break an arm, and I would have you do it over and over from both sides. That would develop your ability to perform the technique correctly. The obvious problem is that eventually you would run out of partners to practice on.

So how can you develop your martial arts skills to be more realistic and more applicable when you must "pull" your techniques? How can you practice full power? Use a heavy bag. But it doesn't hit back, you say. So spar. Now we're back to the first problem, you say.

The answer is that there isn't any answer. There is no way to truly practice techniques for a life-or-death situation

without losing some of the reality. As the title of Jenkins' essay states, "Welcome to the Real World."

I tell my students that since they know they're practicing only pieces of a real fight, they have to make the most of their sparring, bag work, *kata* and self-defense techniques. They should do the best they can while working under the rules.

Even if you are the best street fighter out there, remember that you can't beat everyone forever. You get sick and you get tired. You get older. Eventually there is someone who can take you out. There may be a guy with a knife who knows no martial arts and simply shanks you in prison. You're there because you were carrying the gun I mentioned previously, by the way.

Since we cannot possibly train for a real fight, what is the point of training at all? The reasons for training go beyond merely street fighting or real fighting. If all martial artists were interested in was testing their skills by being in 1,000 fights, as Jenkins believes, or training to defend themselves to the utmost, society would become more violent. The higher ideals of the martial arts were designed to lead us toward a more peaceful society.

It is the pursuit of perfection—in kata, sparring, self-defense, physical development, etc.—that you aspire to acquire. These ingredients result in the knowledge that the training itself is the goal. Training makes us better people. It makes us disciplined and strong. And the knowledge that we can never attain what we seek—perfection—makes us humble. Hopefully we learn that we must depend on each other to survive instead of always seeing others as potential opponents. We learn to develop the strength needed to turn the other cheek even when we know we could pound an aggressor into salami. We do this because we know there are people out there who could pound us into salami. The paradox of the martial arts is that by training in war, we learn peace.

So when Jenkins asserts that karate isn't effective and that the very base of the martial arts is invalid, I respectfully ask that he look at what he wants to get from the martial arts. If he wants to learn the best self-defense there is, he's in the wrong area. He needs to be on the shooting range. Curiously, many will tell

Continued on page 169

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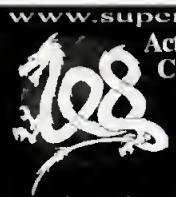

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Uniform Theory of Training

Continued from page 107

were trained to. An overriding factor was the confusion created by trying to recall or decide which course of action should be applied. Had they been able to rely on a few easily understood and translatable principles, the outcome in many of those confrontations might have been different.

So why was hsing-i more appropriate than other martial arts for use in battle? Chang cited several reasons:

The first and most obvious was that lethal close-quarters combat skills were actually needed. Modern military units, especially in the West, tend to rely on superior weapons and firepower, rather than empty-hand or close-quarters combat ability. Since the Chinese were poorly equipped, they had to make up for their deficiencies in other ways. One of those ways was through the use of combat-proven lethal martial arts like hsing-i.

The second reason was that the Chinese realized that war with Japan would take place on a physical and spiritual level. Not only did Japan possess a modern and well-equipped military, but it was also driven by the fierce spirit of *bushido* (warrior ways). China, on the other hand, subscribed to the Confucian precept of *jen i chih tao*—the spirit of benevolent righteousness, or the concept of the righteous man or hero. The Chinese viewed this as being on a higher spiritual plane than bushido. Hsing-i helped reinforce this Chinese ideal through the use of the five-element theory as it relates to the five fists.

The five-element theory can be traced back to the Shang dynasty (1766 B.C.-1122 B.C.). One of its uses in hsing-i is as a means of teaching rudimentary strategy. Each fist corresponds to an element, and each element is assisted or hindered by another element/fist. By applying these combinations in practice, the fundamentals of attack and defense are established. Through their teaching of the five-element theory, instructors accomplished two goals: the establishment of a simple yet efficient combat strategy, and the forging of a cultural/spiritual link between modern Chinese infantry officers and the righteous warriors of ancient times. (Note: Achievement of the second goal was assisted by the physical introduction of hsing-i—which many Chinese considered to be an ancient or legendary martial art—into the realm of modern warfare.)

The third reason involved the manner in which the fist forms are practiced and implemented. Initially, there are no backward/withdrawing movements. This is ideal for the military because it instills in the soldier the idea of aggressive attack. Forward movement also allows the soldier to close the distance and move inside an opponent's effective fighting range. While useful against a knife or short sword, it is of particular advantage when dealing with a long weapon such as a rifle with a bayonet.

(It is important to understand the strategic difference between retreating and withdrawing. When retreating, your intention is simply to get away. The problem is that it's difficult to defend and retreat at the same time. Withdrawing, on the other hand, means moving back while maintaining your defensive position. In hsing-i, withdrawal is performed to draw your opponent forward while setting him up for a counterattack or to give yourself additional room to maneuver before delivering your counterattack. Hsing-i considers such withdrawal techniques secondary and concentrates on closing the distance to inhibit the opponent's movement. Hsing-i does, however, place emphasis on always moving from one protected position to another, regardless of whether you are advancing or withdrawing.)

In addition to moving forward, all five-element techniques utilize continuous flowing in alternating actions. They assist the practitioner in several ways:

• Continuous flowing enables the hsing-i stylist to incorporate his body mass while delivering the blow. For example in empty-hand *pi chuan* (splitting fist), the momentum his body generates during the counterstrike can break the opponent's neck. In the saber technique of pi chuan, the chopping and cutting actions of the sword are made more devastating by dropping the weight of the shoulders and arms. The result is a cut that penetrates all the way to the bone. Such a wound causes severe nerve and muscle damage, massive trauma and often death.

• Continuous flowing allows the combatants to move easily and steadily over uneven terrain. Steps are kept low and reinforced to avoid over-extension. The twofold result is an ability to change the

level and angle of attack, and rapidly deliver one or more crippling blows. (On the battlefield, techniques that require several moves to simply take down an opponent are virtually useless.)

Applications

To understand how the uniform theory is applied in combat, consider the following examples:

- The first example uses pi chuan as an empty-hand method. The attacker executes a straight punch to your sternum. You respond by directing the punch past your body using your lead arm. Then you immediately close the distance and deliver a counterattack to your opponent's head. The momentum generated by your body is transmitted through your arm to the base of your opponent's skull, creating a whiplash effect. If the technique is successfully employed, a follow-up strike is not needed.
- The second example uses pi chuan with a two-handed saber. Your opponent lunges at your chest with a rifle and bayonet. You respond by using your sword to direct his bayonet-tipped weapon past your body. This upward movement of the sword is sometimes called the "upper hanging" motion. Next, you immediately step inside his range and slash with your saber, dropping the weight of your body—especially your arms and shoulders.
- The third example uses pi chuan with a rifle and bayonet. Your opponent lunges at your chest with his bayonet-tipped weapon. You respond by using the barrel of your rifle to direct his bayonet past your body. You immediately step inside his range and slash downward with the cutting edge of your bayonet. (In the second and third examples, the deflection is accomplished by simply moving the point of your weapon to your rear. No attempt to shove away the opponent's weapon is made.)
- The fourth example uses *pao chuan* (cannon fist) against a knife-wielding aggressor to illustrate the direct transfer of the basics from one weapon to another. You are empty handed. As your opponent thrusts at your head, you step forward, angling toward him while using a rising-block movement to strike his arm. The angle of the block, which is greater than 90 degrees, deflects his weapon to your side and past you. If you strike him near the elbow, the resulting blow will hyper-extend his arm. You immediately follow with a punch to the ribcage.
- In the armed version of pao chuan, you perform the same movements. However, your right (blocking) hand holds a knife or bayonet with a reverse grip, which allows you to cut your opponent as you block. Once he punches, you step in and use the knife to finish him.

With the exception of few minor variations, all the fist forms of hsing-i reflect a continuity similar to those depicted in the preceding examples. Stance, reinforced stepping, the use of body weight and mechanical efficiency all follow the principles of the uniform theory. Flowing action and closing the distance round things out by helping you render your opponent incapable of further resistance—no matter the situation in which you are engaged.

About the author: Dennis Rovere is a martial artist, author and military close-quarters combat expert. He is the last senior student of Col. Chang Hsiang Wu. For seminar information, write to Rovere Consultants International, 10828 Brae Road SW, Calgary, Alberta, Canada T2W 1E1. Or call (403) 253-6032.

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letters

Continued from page 163

you thet even that won't make you completely safe, but it is a lot more effective end quicker to leern than kerate. There is e lot more to treining in the martial arts than self-defense. There ere some self-defense epplicetions of karate, but as Jenkins asserts, these are limited because of the safety rules that are required.

Finally, I agree that many martial arts instructors do not recognize the abovementioned concepts, and they try to ergue that their art is the be-all and end-all of self-defense. On this point, I egree completely with Jenkins that it is deceptive to the student end hermful to the erts. But there are also some very qualified, skilled and ethical instructors out there who know their limitations.

I epologize in advence for eny incorrect assumptions I heve mede, end I thank Kevin Jenkins for putting forth his views so we can address these very important issues.

John Pellitteri
Upland, CA

NINJA

NINJA:
The Invisible Assassins
by Andrew Adams.
Adams, a journalist for many years with Japan Times, describes the ninja's purposes, their espionage and fighting techniques, and their rise and fall as a class of people in Japanese society during Japan's feudal era in this illustrated volume.
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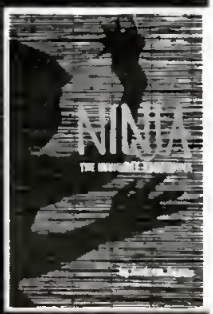

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NEW From BLACK BELT MAGAZINE VIDEO

AIKI-DO by Sam Combes

Considered by many to be the most humane of all the fighting arts *aiki-do* was founded by Japanese grandmaster Morihei Ueshiba. Ueshiba spent his lifetime devoted to the ancient *jujutsu* arts. Now known as *aikido*, this art consists of highly effective joint locks, pressure points, leverage, balance and throwing techniques that require minimum effort to yield the maximum results. The fact that police agencies around the world have since adopted and incorporated aikido in their training curriculum is testimonial to the efficacy of this art's apprehension and restraining techniques. In this 5-volume video series Sam Combes, *sensei*—a retired police officer who holds a 6th-degree black belt from the Yoshinkai Aiki-do Institute in Japan—teaches the *kata*, self-defense and weapons techniques which form the cornerstone of this art. These videos are approximately 60 minutes in length.

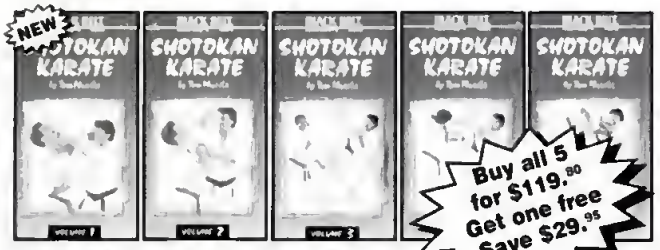
Vol. 1 includes aikido's basic stances, proper falling, vital drills and techniques. Exercises to make your body supple, *kuhon*, *ki* and the "Internal Spiritual Power" are also covered in this video. **Code 7930—Retail $29.95**

Vol. 2 covers advanced exercises, footwork to improve agility, key elements and techniques. Examples of Internal Spiritual Power are also covered in this video. **Code 7940—Retail $29.95**

Vol. 3 covers advanced stances and footwork, apprehension and restraining of an opponent, self-defense techniques and exercises to improve muscle control. **Code 7950—Retail $29.95**

Vol. 4 includes more self-defense techniques, including chokes and defenses and defense against face attacks. *Happo giri, jushichi no "jo"* (short staff) *kata* and application of jo kata (with and without the staff) are also covered in this video. **Code 7960—Retail $29.95**

Vol. 5 covers *bokken* stances and drills, weapons defense, advanced self-defense and advanced *aiki-do* techniques. **Code 7970—Retail $29.95**



SHOTOKAN KARATE by Tom Muzila

Okinawan grandmaster Gichin Funakoshi founded and introduced *shotokan* karate to Japan in the early 1920s. Consisting of hand and leg drills that help to build powerful self-defense techniques, Funakoshi *sensei*—a scholar and spiritual man—later incorporated the character-building traits of honor, dignity, humility, courage and the desire for exemplary personal conduct into this Okinawan combat art. One of the world's leading contemporary disciples of Funakoshi's shotokan karate is Tsutomu Ohshima *sensei*, whose headquarters are located in Southern California. In this five-part series, Tom Muzila—a pupil of Ohshima—presents the techniques, forms and strategies which make shotokan karate such an effective combat art. Already well-known for his incredible physical/mental stamina and endurance records, Muzila is a former Green Beret, a writer and actor who has over 30 years of experience as a martial arts instructor. His current role as an instructor/advisor to law-enforcement officers and the military in tactics, weapons and defense—including his previous work as a bodyguard—further qualifies Muzila as the ideal instructor of this superior instructional video series.

Vol. 1 covers warm-up exercises, stretching, blocking and kicking techniques. Approx. 60 min. **Code 7880—Retail $29.95**

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Vol. 3 covers one-time engagement, one-time engagement with kicks, elbows and knees for close-in combat, and *kata heian* 3, 4 & 5. Approx. 54 min. **Code 7900—Retail $29.95**

Vol. 4 covers three-time engagement, angular moves, *ki* concentration and quick attacks. Also includes instruction for *kata bassai* and *kanku*. Approx. 57 min. **Code 7910—Retail $29.95**

Vol. 5 covers *tenno kata*, advance techniques, locking combinations, and *kata tekki* 1, 2 & 3. Approx. 49 min. **Code 7920—Retail $29.95**

TAI CHI CHUAN by Dr. Tin Pang Lee

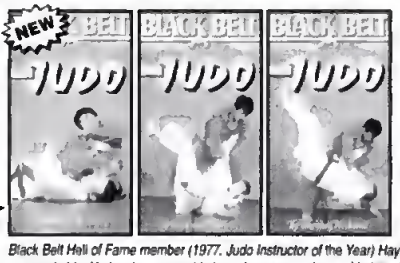
NEW

Tai chi chuan was founded during the twelfth century by Zheng Saam Fong, a learned sage who took to the mountains to perfect this art. Incorporating the concepts of *yin* and *yang*, Fong refined the *chi* and applied medical knowledge to his basis for *tai chi chuan*. Dr. Tin Pang Lee presents this art in three volumes covering *fong keen* (square form), *tsui sai* (push hands), *kum na* (joint and pressure exercises), health concepts and *yuen kuen* (circle form). Each video is approximately 60 minutes long. **Sold separately.**

Vol. 1: *Fong Keen* (Part 1) covers the postures, techniques, stances and strikes of the *fong keen* form. Medical charts and diagrams are also presented to illustrate the benefits of fong keen on an individual's overall health. **Code 7750—Retail $29.95**

Vol. 2: *Fong Keen* (Part 2) covers front, back and top views of the *fong keen* technique. Includes a breakdown of the technique terminology and health concepts. **Code 7760—Retail $29.95**

Vol. 3: *Yuen Kuen* (Circle Form) covers front, back and top views of the *yuen kuen* form. Includes instruction for the application of this form, *tsui sai* (push hands), vital targets, self-defense and health theories. **Code 7770—Retail $29.95**



JUDO by Hayward Nishioka

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Black Belt Hall of Fame member (1977, Judo Instructor of the Year) Hayward Nishioka's expertise in the sport of judo is remarkable. He has been a world-class champion and one of judo's strongest voices. His judo career began in the United States and eventually took him to study at the famed Kodokan Judo Institute in Japan. As a competitor, teacher and lecturer, Nishioka sensei has acquired a skill and insight into this art that is respected all over the world. Judo is an Olympic sport, and Nishioka sensei is deeply involved in its forward process. In this three-part series, he teaches proper breakfalls, fifteen of judo's primary throws, grappling skills (chokes, armbars, pins and holds), throws and counter-throws, and many other winning techniques. **Sold separately.**

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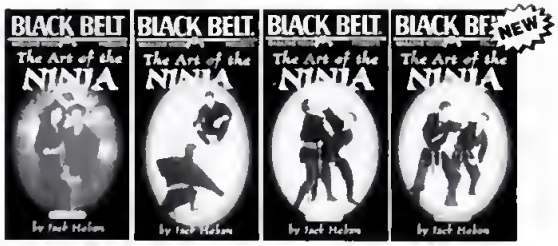

THE ART OF THE NINJA by Jack Hoban

This video series offers a unique and comprehensive approach to learning the art of the *ninja*. In these videos, Jack Hoban—a former Marine Corps captain and one of the acknowledged "founding fathers" of *ninjutsu* in America—reveals the core physical techniques of this mysterious and often misunderstood art. Hoban, who received ninjutsu training from Grandmaster Masaaki Hatsumi in Japan, is a long-time practitioner of the martial arts. Now a *shidoshi* (senior instructor), Hoban is an ideal instructor to teach ninjutsu to new and experienced ninjutsu practitioners alike. Similarly, serious students who want to move beyond the ninja myths to practical application of the art will also benefit from watching these videos. **Sold separately.**

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Volume 3 covers *kamae* (body attitudes, stances), *uchi waza* (striking) and *keri waza* (kicking). (Approx. 60 min.) **Code 7810—Retail $29.95**

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Ernie Reyes is a forms and sparring champion, a member of the Black Belt Hall of Fame (1981, Instructor of the Year), the founder of West Coast Taekwondo and its famous "demo team," and a choreographer and actor in films and television. He is one of taekwondo's most prolific instructors, coaching champions in many divisions, including his son, Ernie Reyes Jr. Included in this five-part series on taekwondo are warm-ups, fundamentals, kicks, self-defense, forms, and criteria needed to advance in belt levels and earn a black belt.

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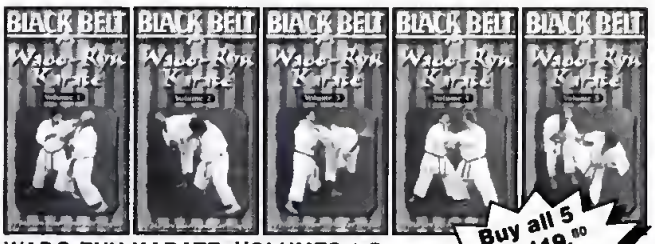

WADO-RYU KARATE, VOLUMES 1-5 by Marlon Moore and Ray Hughes

Grandmaster Hironon Otsuka, a disciple of shotokan karate founder Gichin Funakoshi, founded wado-ryu (way of peace) karate when he was head instructor for shindo yoshin ryu jujitsu. Before Otsuka died, the emperor of Japan awarded him the title "Meijin," the highest honor possible for a martial artist. Marlon Moore and Ray Hughes who train in wado-ryu karate under Jiro Otsuka—Hironon Otsuka's son—have won many national karate titles.

Volume 1 features warm-ups, a strong foundation with basics, stances, hand techniques, kicking techniques, blocking, fluid basics, learning to maneuver, *kata* (pre-kata, *pinan shodan*) and self-defense techniques. (60 min.) **Code 7380—Retail $29.95**

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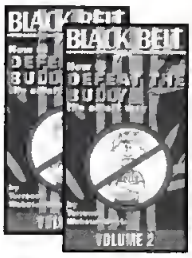

HOW TO DEFEAT THE BULLY THE SMART WAY, VOLUMES 1&2 by Tarance Webster-Doyle

Dr. Terrence Webster-Doyle—karate black belt, psychologist, lecturer and author of seventeen award-winning books on the subject of bullying—teaches how a child can use his head and talk his way out of trouble instead of using force. Martial arts skills are your last resort and should be used only to defend yourself if all else fails. Dr. Webster-Doyle offers many examples of common situations such as bullying in the schoolground, confrontations over your possessions and many other everyday bullying occurrences, using actual young students to role-play the scenario and the response. **Sold Separately.**

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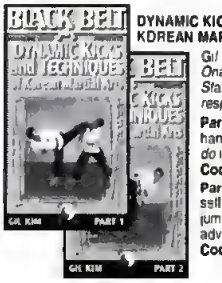

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Gil Kim is a 7th degree black belt in hwarang-do. One of the leading hwarang-do experts from Korea in the United States, Kim teaches in Southern California instilling his credo of respect, humility and justice in his students. **Sold Separately.**

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Chun Sik Kim is president and founder of the International Tang Soo Do Federation and a member of the Black Belt Hall of Fame (1995 Man of the Year). He is also a two-time Korean tang soo do champion an undefeated world champion in 1970, the former chairman of the U.S. Tang Soo Do Federation Moo Duk Kwan and the U.S. team coach at the first World Championships.

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Also sold under separate covers by Chun Sik Kim

Black Belt Hall of Famer (1969, Instructor of the Year and 1975, Man of the Year) and former top tournament competitor Fumio Demura is an expert on traditional weapons and is considered one of the best karate instructors in the world. He served as the director of the Japan Karate Federation of America.

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Karate, Volume 5. Included: how to develop bigger, better and more powerful kicking techniques; black belt-level drills; self-defense techniques; and *kata (naifanchin san dan, seienshin, aoyagi* (men's version), aoyagi (women's version), *seipai* and *juroku*). (Approx. 60 min.) **Code 7110—Retail $29.95**

In sensei Paul Godshaw's 30 years of karate training, he has been a sparring and kata competitor; and he has earned a yon dan in shito ryu karate, a roku dan in shotokan, and a kyoshi in karate. He is also a regional director for the International Martial Arts Federation HQ Tokyo, and is regional director of the USA AAU.

Winning Traditional Tournament Karate, Volume 1 Included in this volume: Competitors' free sparring techniques; officials' signs; Officials' proper dress, hand signals, terminology, flag signals, recognizing and awarding points; Spectators' how to recognize the talent and ability of the contestant. (Approx. 60 min.) **Code No. 7170—Retail $29.95**

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Winning Traditional Tournament Karate, Volume 3 Included in this volume: free fighting; offense combinations, takedowns; how to create openings; seven (*sen no sen*) major attack combinations; more on officials. (Approx. 60 min.) **Code No. 7190—Retail $29.95**

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The Master's Series Karate-Do Shotokan 5-tyle Volumes 1-5 *by Kiyoshi Yamazaki* Yamazaki *sensei*—a 7th-degree black belt from Ryobukai and from the Japan Karate Federation, with over 50 years in the martial arts—teaches you *kata* and sparring techniques for *shotokan* karate from beginning through black belt ranks. His own teacher, Yasuhiro Konishi, learned this style directly from Okinawan masters Funakoshi (shotokan) Mabuni *(shito-ryo)* and Miyagi *(goju-ryu)*. Included: warm-ups, strikes and kicks, stances and footwork, counters, classical and black belt kata, defenses, advanced training, distancing, timing and speed, and self-defense techniques. No matter your art or your rank, this series is a valuable asset to your training. All videos are approximately 60 min. in length. Sold separately. **Volume 1 Code 6000—Retail $29.95, Volume 2 Code 6010—Retail $29.95, Volume 3 Code 6020—Retail $29.95, Volume 4 Code 6030—Retail $29.95, Volume 5 Code 6040—Retail $29.95.**

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Carl Brown is a black belt judo and kung fu instructor, tournament competitor, lawyer and free-lance writer.

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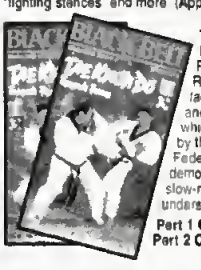

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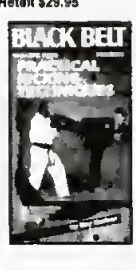

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Bagua Zhang Linking Forest Penetrating Palms *by Sifu Adam Hsu* Master Hsu's own *bagua zhang* lineage, the real relationship between bagua zhang usage and *bagua* theory, uprooting step, eight target-striking palms, *chi*-controlling breath exercise, linking forest-penetrating-palms form, post & space-exchanging training, authentic bagua zhang usage. (60 min.) **Code 2080—Retail $45.00 Vol. 3**

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BLACK BELT MAGAZINE VIDEO PRESENTS

KOBUDO SAI AND KOBUDO BO by Fumio Demura

Fumio Demura studied under Japanese master Ryusho Sakagami and Okinawan master Kenshin Taira. Demura has won the All-Japan Karate Freefighting Championships (1961) twice been voted into the Black Belt Hall of Fame, and is recognized the world over as one of the premier martial artists of all time. The sai is a three-pronged metal instrument (about 16 to 18 inches long) that is used by martial artists of many styles. The bo is a six-foot wood staff used by karate students in the practice of kobudo, the weapons art that evolved with karate over the centuries. Recommended: Fumio Demura's book on the sai, and his book on the bo, both available from Ohara Publications, Inc.

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Kobudo Bo features grasping, striking, blocking, *kata*, maneuvering and application. (60 min.) **Coda 7440—Retail $29.95 *C**

SMALL-CIRCLE JUJITSU, VOL. 1-5 by Wally Jay

Professor Wally Jay is a tenth dan in jujutsu under Juan Gomez—a top disciple of Harry S. Okazaki—and a sixth dan in judo under Ken Kawachi. He was inducted into the Black Belt Hall of Fame in 1969 as a jujutsu practitioner. His small-circle jujutsu was created and designed from 50 years of training experience and teaching the martial arts worldwide.

Professor Wally Jay is one of the few martial artists this century that have come up with a theory of fighting, developed it, and put it into practice. His influence is being felt throughout the martial arts industry. "It's not how much you can hurt a person in an altercation, but how little you can hurt a person and still control him."

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Discussed in Tape # 5 are the principles of learning highly effective finger-locking techniques for self-defense applications. (50 min.) **Code 7460—Retail $34.95 *C**

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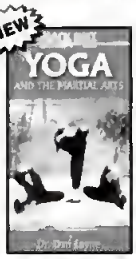

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A SLICE OF REALISM

Continued from page 150

quently, the psychology and techniques for dealing with this type of opponent will be omitted and those defenses left to Hollywood.

What about the so-called expert? The truth is that few of the people you are likely to encounter in an edged-weapon attack can be considered experts in the classical sense. People with the discipline and determination to train for decades in *kali* or other Asian blade arts don't generally abuse that knowledge. Also overdone is the idea of the elite military-trained jungle fighter who runs amok, for your chance of crossing paths with one of them is almost nil. Although such folks are out there, the last opportunity for them to actually exercise their skills would have been during the Vietnam war, and thet factor would make the youngest of them over 40—well past the typical age for such activity.

Instead, the person who wields a knife at you is likely to be untrained but not inexperienced. He uses an edged weapon because he has been successful with it in the past. By the time he gets to you, it's unlikely that he is a greenhorn in the use of a blade. He knows what works. Experience is a superlative teacher, and while that doesn't necesserily mean his approach is sophisticated, it has proved effective for him. That, along with the fact that he has done it before, makes him as dangerous as many trained weapons exponents.

When facing a knife attack, fancy defenses like kicking the weapon out of the assailant's hand can be risky. Far better is a practical approach that neutralizes the immediate threat and allows the defender to take control of the blade.

False Expectations

Consider the tactics employed by an experienced knife fighter. He will not lead with the knife. Instead, he will protect his weapon by keeping it in his rear hand. However, you should not forget about that front hand because he can use it to hit, grab or clear a path for a cut. The front hand can also be used to block any kick you might try. An experienced fighter will not leave his knife extended and stationary. He'll keep it moving to make it difficult for a defender to grab and take

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Ray Gersneo (left) demonstretes the difficulty of disarming e competent eesailant who is armed with an edged weepon and a precticel knife stance (1). As Kenta Meeshims attempts to disarm the attacker by grebbing his lead hand (2), the attacker enticipates the move, grebs the defender's hand and delivers s quick cut to ths forearm (3).

away. Additionally, you will be so charged with adrenaline that, in the words of Jim Maloney, a noted police defensive-tactics trainer who has successfully disarmed knife-wielding assailants on several occasions, "[Your] fingers will be acting like bananas. This makes the flashy disarms often practiced all but impossible to execute."

Mentally, the possessor of the knife controls the fight. After all, he has the weapon and you don't. And unless you are unusually aggressive, it is the knife wielder who decides how and when to attack. So do you even stand a chance? Of course you do—but only if you have a full understanding of and appreciation for the capabilities and limitations of the weapon you face.

Tactical Plan

Ray Geraneo, president of the Kenka Karate Association and director of the Tactical Edged Weapons Institute, notes that many karate styles that use weapons only to a limited extent give short shrift to defending against them. However, Geraneo devotes considerable energy to the subject. Consequently, he is able to offer a seven-point tactical plan to help students realistically confront an edged-weapon attack.

• Preparation: If an encounter can't be avoided, one of the best ways to come out on top is to employ the one-up method of self-defense. That means your weapon should negate your attacker's by being a level higher in lethal effectiveness. Against a knife, in an ideal world it would mean you would have instant access to a gun. But we do not live in an ideal world, and the legal constraints of carrying a handgun make it unfeasible for the average citizen to rely upon the one-up method.

The next best course of action is to educate yourself about the ways edged weapons are employed so you can recognize the most prevalent methods of attack associated with a certain grip or angle. Does he hold the knife with a natural, military or ice-pick grip? You should be aware of the different stances and various cuts and thrusts an assailant might employ. A good first step in this direction is to become familiar with the universal cut patterns as taught in certain Philippine styles like kali and *arnis*. Does that mean your antagonist will necessarily employ specific techniques from kali or another edged-weapon system? Of course not. However, since the angles are universal, once you understand the possibilities it is easier to adjust to any variation—whether from a trained knife fighter or a sadistic amateur.

Another part of preparation is being aware of your environment—not only conditions such as terrain, weather and visibility, but also objects you can employ for protection or as potential weapons.

• Attitude: Your mental approach must be cultivated prior to an actual attack. This survival mind-set must be reinforced by training as realistically as possible and adding the component of mental imagery. Of course, no dojo simulation can ever duplicate the circumstances of a real edged-weapon attack; but if you combine hard training with visualization, you can prepare yourself to a greater extent than with either aspect alone. Mental visualization is often neglected in self-defense training, yet when done properly it provides a dress rehearsal for the actual event. However, like physical skill, effective visualization requires patience, repetition and commitment.

• Keep your eyes open: This may sound obvious, but how many times do certain techniques—especially kicks—call for you to momentarily turn your back on an opponent? In an unarmed attack, such techniques can be dangerous to execute; in an armed encounter, they can be deadly.

Against an edged weapon, you should keep your opponent and the main threat—the knife—in full view. That does not mean you should direct your attention exclusively to the knife. You should also be cognizant of his other hand and his body movements since he may use his free hand to punch or grab. Beyond defense, use your eyes to search for avenues of escape. That is easier said than done. An edged weapon is so intimidating that it almost compels you to fixate upon it and the

hand holding it. However, such a fixation is a mistake. Keep moving because a moving target is always harder to hit than a stationary one. Movement will disrupt an assailant's distance, timing and cut patterns. It can also diminish the seriousness of certain slashes. Just as an accomplished boxer instinctively rolls with a punch, so too can you lessen the severity of a cut by utilizing the right movement.

The threat of a knife can almost be paralyzing, making you afraid to move. Unfortunately, you are more likely to get cut when you don't move. Mobility expands your options. You should use footwork to create distance and position yourself on the outside or on the assailant's "cold" side. Your attacker's lethal options will be more restricted than if you allow him to establish the inside position where your centerline and vital targets are vulnerable. Furthermore, on the inside he will be able to grab you with his free hand and prevent you from escaping. Remain mobile so you can disrupt his balance and comfort zone, make him miss and create opportunities for your counterattack.

- Be direct and eliminate complex techniques: The definition of a complex technique varies from practitioner to practitioner,

"In real life, however, such a scenario generates stomach-churning fear in any rational person. No matter how many knife disarms you have practiced in the *dojo* (training hall), an incredible adrenaline rush accompanies the sudden knowledge that instead of a mock blade, you are facing a deadly weapon that will tax your physical and mental resources beyond anything you've probably experienced."

yet most martial artists who are honest with themselves would agree that techniques that require a high degree of conditioning, place the defender in a precarious position or rely upon fine motor coordination are a poor choice for defending against an edged weapon.

It's also prudent to avoid techniques that require excessive transitional movement to effect a disarm or takedown. The longer you stay in contact with an attacker's body while trying to maneuver him into a transitional flow, the longer you are endangered by the knife and the more likely it is that bad things will happen.

- Expect to be cut: Expecting to be cut is another element of preparation, albeit one that is more mental than physical. Understand the difference between the cooperation and consent mind-set you employ in the dojo and the real thing. Expecting to be cut does not mean you *will* get cut, but if you ingrain the possibility into your psyche, you will be able to approach knife defense from a more realistic perspective. A mind frozen by fear makes it difficult to be action-oriented. Try not to focus exclusively on your own body when there is another body to deal with. This mind-set does not contradict your natural survival instincts. In fact, just the opposite is true. Expecting and preparing yourself for some degree of injury frees you to let your training take over.
- Finish the job: This is more than the icing on the cake. If you are fortunate enough to gain control over the attacker through a disarm or takedown, remember that the threat is not over until you are sitting in the police station dictating the report. You must assume that someone who has taken a confrontation to the deadly level is intent on maiming or killing. He will continue his attack without the knife in whatever manner he can. Never let your guard down. Understand the legal ramifications of your actions but keep in mind the old maxim: It's better to be judged by 12 than carried by six.

Final Thoughts

You will notice that there are very few absolutes detailed here; that is the nature of the threat. This article does not give advice about where to stand, how to block or which disarms to practice. Trying to convey situational specifics is usually futile and ultimately counterproductive. When confronted with an edged weapon or the possibility of facing one, you probably won't remember some pictorial about knife defenses. What you should strive for is to follow fundamental principles. Your preparation must be in place. When the event happens, it's too late because your natural instincts will take over. Those instincts must be developed prior to the fact.

Confidence is not an outgrowth of discounting the potential lethality of a weapon. Rather, it stems from training realistically and repetitively—with true commitment. The drills, tactics and techniques you employ will differ in response to your own preferences and those of your art. However, accept that no style, system or strategy has all the answers.

Unquestionably, some techniques are more practical than others. That said, it is incumbent upon you to investigate the most effective edged-weapon defenses within your system. And if your system is found wanting in this area, you should contemplate cross-training in disciplines that pay more attention to this aspect of self-defense.

The style you study is not responsible for protecting your life; you are. Be honest with yourself and address your fears with realistic practice against different-sized opponents. Utilize pads, train against multiple attackers and use contact. Work through a variety of scenarios, then analyze and evaluate those techniques dispassionately. Duplicate the adrenaline dump as much as possible and make your edged-weapon defensive drills as fierce and unpredictable as you can.

And wish yourself good luck; it's something we all can use.

About the author: Andrew Breen is a free-lance writer, photographer and taekwondo instructor based in Somerville, Massachusetts. For seminar information, Rey Geraneo can be contacted at Tactical Edged Weapons Institute, 4 Mt. Vernon Street, Arlington, MA 02476.

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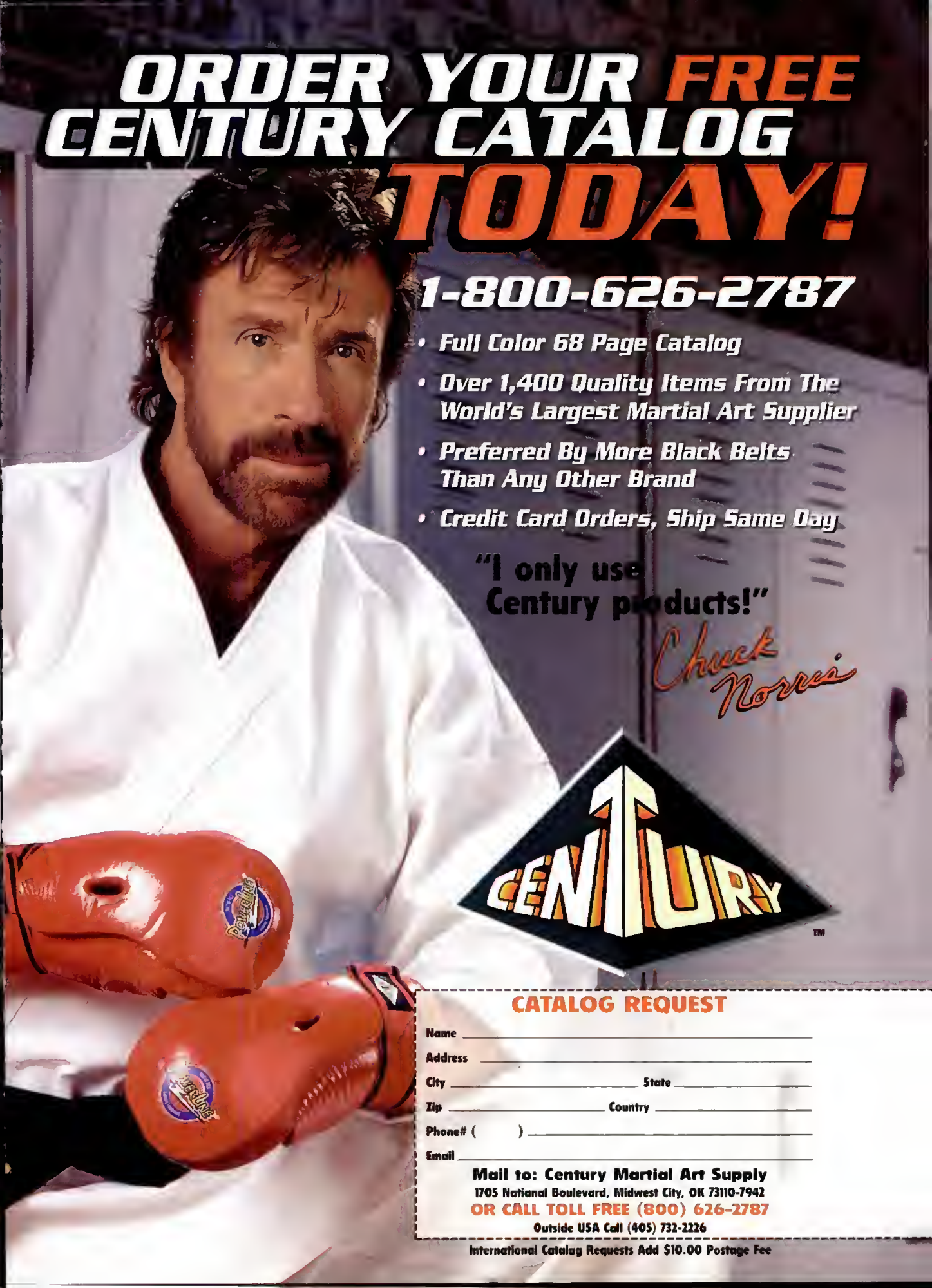

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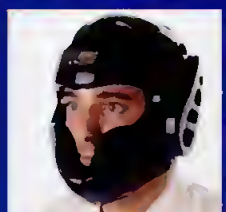

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